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ISSUE 123

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The term 'culturally relevant' has become synonymous with assigning gravitas to a particular movie or TV series, but nowhere is it more apt than with *Star Trek*.

Back in 1966, Gene Roddenberry quietly started a revolution on our TV screens. Featuring a multicultural cast and interrogating hard-hitting themes with a rigour that no show had done before, *Star Trek* set out its hallmark as an unapologetically optimistic vision of mankind's future: one where the people of Earth had put aside their differences and looked towards the stars, seeking out new life and new worlds. It was thought-provoking, intelligent and, most importantly, fun. "Live long and prosper" and "Beam me up Scotty!" have become embedded in not just the national, but the worldwide consciousness.

And now, in 2016 – which let's be honest, has had its fair share of crappy moments – we find the hopeful message of *Star Trek* more vital than ever, so what better time to celebrate its 50th year? From *The Original Series* and *The Next Generation*, all the

way through to the Abrams era, *Star Trek* has meant something different for every fan, and we're confident there will be something for everyone in our bumper 31-page special, capped off by an amazing illustrated cover from Jean-Michel Girard. We've put a lot of love into this issue, and we hope this comes across.

But it's not all about *Star Trek*. Also inside, we reflect back on the many multiverse-shattering revelations to hurtle out of San Diego Comic-Con and *Star Wars* Celebration, talk to the stars of future hits *The Girl With All The Gifts* and *Kubo And The Two Strings*, and mark another milestone by chatting with Brian Henson – he of Hoggle and son of Jim fame – about the 30th anniversary of *Labyrinth*.

In the meantime, we'll continue to boldly go beyond. Until next time!

Steve

Steve Wright
Editor

GET EXCITED ABOUT RED DWARF XI

After four long years, the wait is over. Yes, Lister, Rimmer, Kryten and Cat are back for the 11th serving of *Red Dwarf* – and we're glad to report that sci-fi's most dysfunctional makeshift family are as chaotic as ever. With teased plotlines including Rimmer finally getting a promotion, Cat falling in love with someone else, Kryten getting angsty and Lister becoming a victim of organ thieves, this promises to be a treat for all you smegs out there. The best part? There'll be another series in 2017!



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Diana Prince herself leads our round-up of the biggest stories from San Diego Comic-Con.

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Hop aboard the good ship Laika as we report back from the set of its latest stop-motion masterpiece.

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Did Deadshot deliver? Did Harley raise hell? Find out in our review.

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If you're not afraid of the dark then you bloody well will be by the end of this.

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You've heard all the Stephen King, John Carpenter and Spielberg comparisons, but is it any good?

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23 STAR TREK 50TH ANNIVERSARY CELEBRATE THE SEMI-CENTENARY WITH THE CREW

MEET THE TEAM

Q. What is your favourite moment(s) in *Star Trek* lore?



James Hoare
Editor in Chief

A. Worf snapping Weyoun's neck in DS9
Satisfying for viewer and Klingon alike.



Steve Wright
Editor

A. "Shut up, Wesley!"
Crusher Jr tries to gob off at Picard – the rest is Internet immortality.



Jonathan Hatfull
Features Editor

A. Sisko's son
"To my father, who's coming home." It makes me cry.



Poppy-Jay Palmer
Senior Staff Writer

A. Captain Hikaru Sulu
Every time Sulu sits in the captain's chair and starts giving orders.



Jon Wells
Art Editor

A. Sabotage!
That first moment we meet the young, strong-willed James T Kirk.

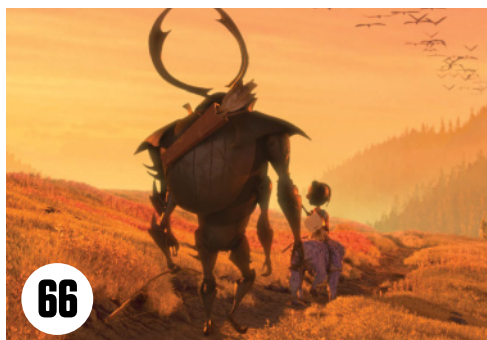


Jen Neal
Production Editor

A. "I can do zat!"
Chekov can do that, he knows he can, get out the way! Move move move!



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122

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SAN DIEGO COMIC-CON 2016: ALL THE BEST BITS

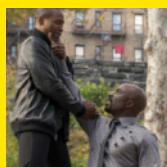
Bask in San Diego Comic Con's
afterglow (or weep as you find
out what you missed) as we
recap all the highlights...

WORDS POPPY-JAY PALMER

INTERVIEWS EDWARD GROSS, BARTOSZ CZARTORYSKI



The latest updates on Episode VIII, Rogue One, Rebels and more



Mike Colter on going it alone for Marvel's next Netflix venture into solo superheroics



Comedian John Robertson discusses his Edinburgh Fringe live act



Cult icon Bruce Campbell tells us the gory truth about playing Ash

GODDESS IS GOOD

Gal Gadot wows in the first look at Wonder Woman

It feels like *Wonder Woman* has been in production for about 300 years. This may be because it's been a while since we got that first spectacular image of Gal Gadot as Diana Prince, but it also may be because many of us have been waiting for something like this for a long time. *Wonder Woman* will be DC's first female-led superhero film since *Catwoman* in 2004 – 12 years ago. That's far too large a gap.

It also means that, unfortunately, it has a lot to live up to. One shitty female-led film in a plethora of shitty-to-average male-led films often puts people off trying it again. But these are all reasons why so many people breathed a shared sigh of relief when Warner Bros debuted the first trailer at San Diego Comic-Con, and it actually looked pretty awesome.

Straight off the bat, the trailer introduces us to Wonder Woman's homeland of Themyscira, the secret Amazonian island where men are forbidden, hence her fascination with Chris Pine's Steve Trevor. From there, she leaves with Trevor in civilian clothing, but her motives aren't quite clear. World War I acts as the backdrop for most of the trailer, but perhaps that's not the only thing she's fighting for. Perhaps Themyscira isn't quite as secret as previously thought.



JUSTICE LEAGUE, ASSEMBLE!

DC's saviours get together for the first trailer

We were still high off the excitement of the *Wonder Woman* trailer when the first *Justice League* Comic-Con footage landed, meaning we were probably twice as excited as we would have normally been. At the time, we may have been watching it through rose-tinted lenses, but in retrospect (and after about 15 more watches) it's still amazing.

Not only did we get more brand new *Wonder Woman* footage; we got our first non-weird email montage looks at Aquaman (Jason Momoa), the Flash (Ezra Miller) and Cyborg (Ray Fisher). But that's only part of the reason we're hyped; the trailer was fun. Like, actually

fun, and also kind of funny. It had personality – one of the things missing from *Batman V Superman*.

Though it's lovely to look at, DC's steely aesthetic can quickly become too much if there's no personality, humour or life to break it up a bit. We're meeting these characters for the first time; there's a difference between seeing their powers, understanding their motivations and actually getting to know them. We want to fully immerse ourselves in their world, as opposed to watching from the sidelines. From the look of the trailer, this time we actually might get what we've asked for.



The *Justice League* trailer gave us new looks at Cyborg and Aquaman.



Meet Ezra Miller's quip-happy take on The Flash.

THIS IS YOUR CAPTAIN (MARVEL) SPEAKING

Room star Brie Larson is confirmed as Carol Danvers

Brie Larson had been rumoured to be playing Carol Danvers – aka Captain Marvel – for a while, and with all the extra work she's been doing we were sure she was a given. She's a bit of a safe choice, but also a fantastic actress and an awesome human being, so we're happy.

Larson went and made us love her even more the next day when she posted a candid Instagram mini-essay. "Woke up this morning thinking about the tidal wave of support I got this weekend," she wrote. "It was nerve-racking to trust fall into the Internet! I know who I am, but it's wild how quickly you can forget once someone calls you something terrible.

I was reminded how the acceptance of community is a deeply rooted need – but I don't want to live worried people will hate me because I'm myself!

"We should all have the freedom to be our authentic selves without fear of judgement. It's scary to chip away at all the hardness we coat ourselves with to protect that perfect little being inside. Yeah, people can be mean, but they can also be so many other wonderful things too. Let's make this place a safe space. No hate and more understanding." We love you, Captain.



RAISE YOUR BANNER HIGH

Thor: Ragnarok heads to Planet Hulk

Not much was divulged in terms of *Thor: Ragnarok* news, aside from confirmation that the 'Planet Hulk' comic arc was the inspiration for the story. That's right: Thor is setting off for Planet Hulk. A sizzler reel from the first few days of filming was also shown, but it didn't make it to the Internet. Instead, non-attendees have had to make do with a batch of photos posted by Marvel digital vice president Ryan Penagos (AgentM) of the Gladiator Hulk Armour.



SHOULDA WOULD A COULDA

Special issue 'What If?' storylines that could have happened

"What If the Hulk Died and Caiera Lived?"

Caiera gets carried away a bit after the death of her husband prompts her to enslave Earth.

"What If Hulk Landed on the Peaceful Planet that Reed Richards Promised?"

Hulk makes a home and lives his life peacefully. Centuries later, intelligent beings tell of Hulk legends.

"What if Bruce Banner Had Landed on Sakaar Instead of the Hulk?"

Bruce Banner lands on Sakaar in Hulk's shuttle and presumes it's a peaceful planet. He is quickly killed.

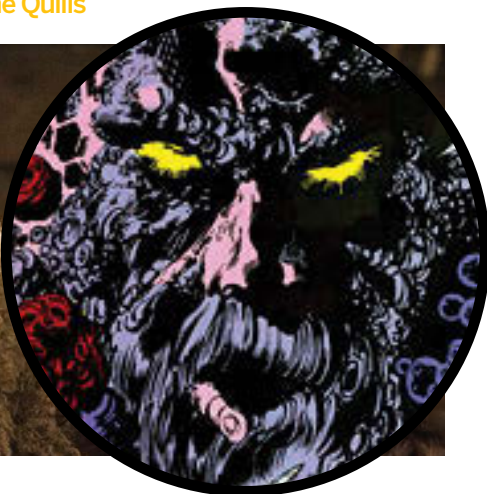
PLANET'S BEST DAD

Guardians Of The Galaxy: Volume 2 reunites the Quills

It's official: Kurt Russell is joining the cast of *Guardians Of The Galaxy: Vol 2* as Star-Lord's dad. We kind of already knew it in our hearts, but now we have confirmation. What we didn't know, however, was that Star-Lord's dad is Ego, an entity referred to in the comics as 'The Living Planet'. Shortly after the SDCC announcement, director James Gunn took to Facebook to explain the character: "Ego seemed, in many ways, like an even more ridiculous character [than Rocket]. But I asked myself, if a planet was alive, how could that be? And how could it father a child?"



Kurt Russell is playing Ego the Living Planet in *Guardians 2*.



GHOST RIDER RIDES AGAIN!

Agents Of SHIELD adds a director and a Spirit of Vengeance

Season Three of *Agents Of SHIELD* left us in a bit of a strange place, with Hive defeated and Daisy having gone AWOL. We haven't been left in the dark though; the show has already announced Coulson's successor for director of SHIELD as *The Good Wife*'s Jason O'Mara. But O'Mara won't be the only new face come Season Four, as the one and only Ghost Rider is stepping in to shake things up even more – although Nicolas Cage isn't reprising his role. Instead, *True Detective*'s Gabriel Luna will play Marvel Now! version Robbie Reyes, a junkyard mechanic with terrifying powers.



X-MEN RELOADED

The best bits from Legion's awesome trailer



1 Something fishy is going on as David Haller's (Dan Stevens) powers start to come into play.



2 Aubrey Plaza's first appearance as David's friend Lenny brought us the most incredible hair. 10/10.



3 It's hard to explain why, but the momentary widescreen shot makes everything a bit more exciting.



4 Everything becomes a lot more trippy as the plot thickens into a delicious mutant custard.



5 We have a feeling that Legion will seem more like a movie than a TV series, and we're okay with that.



6 Three words: Dan Stevens dancing. This sequence adds a bit of fun to a rather intense trailer.

MARVEL'S STRANGEST

Benedict Cumberbatch on the world of Doctor Strange

What was it like joining Marvel?

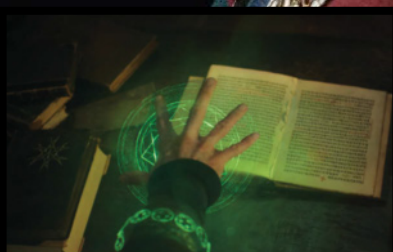
It's a welcome thing and an extraordinary family to be part of. Marvel, they really do things brilliantly, and they never stop trying to please and get better and better and better. That's with every film, and it can be anything from a detail of a costume to a line change to entire scenes and scenarios being rewritten or re-shot or cut. That's so bold. It's sort of extraordinary.

How have you found the new fanbase?

If you're going to the film trying to fulfil the expectations, you're going to fall flat on your face. You have to manage them somehow. These things mean a lot to people, and I understand that. To get back what I got – a huge wave of support – it feels overwhelming, but really humbling and supportive.

Do you think Doctor Strange has a deeper meaning?

We live in an era so defined by technology, in a binary, logical universe, reality of almost polarities, right and wrong, people are becoming isolated in a very strong creed of belief. If anything, I guess the message is to free yourself to alternatives, believe there are answers. It's not all about you and what you think; it's actually about what other people think. And that inclusivity is getting us stronger rather than weaker.



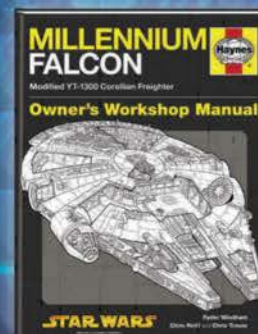
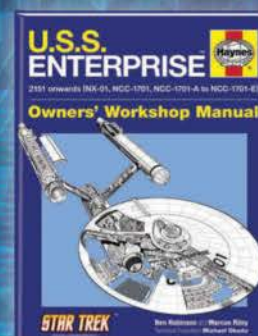
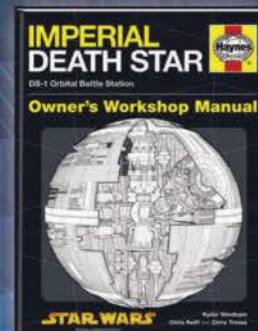
WAKANDA WARS

Black Panther's cast is off the chain

No words can describe how awesome the cast of *Black Panther* is. We already knew about Chadwick Boseman and Michael B Jordan, and Lupita Nyong'o had been in talks since May. But Marvel made all our dreams come true at SDCC when it was announced that Jordan will be playing Erik Killmonger (T'Challa's nemesis), Nyong'o will be taking on Nakia (a member of the Dora Milaje, T'Challa's elite squad of bodyguards), and *The Walking Dead*'s Danai Gurira will join them as Dora Milaje leader Okoye.



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ENTER THE DRAGON

Who is Danny Rand?

The fourth and final member of the Defenders made quite an impact with a short but sweet 50-second teaser. In it, we saw Danny Rand (Finn Jones) as a kid, Danny Rand restrained on a hospital bed, and Danny Rand busting through a brick wall with nothing but his fist. It was awesome, and has us that bit more excited about the last Marvel Netflix solo series before *The Defenders*. Speaking of which...



DEFENDERS UNITE!

The first teaser for Marvel's gathering makes us sweat

"You think the four of you can save New York?" asks the disembodied voice of Daredevil's slightly dickish mentor Stick atop a newspaper collage and Nirvana. "You can't even save yourselves." The first teaser for *The Defenders* didn't leave us with much to think about, but it did multiply our excitement tenfold purely by how cool it was.



JUSTICE SOCIETY VS LEGION OF DOOM

The *Legends of Tomorrow* fight it out in Season Two

DC just kept giving and giving, with *Legends Of Tomorrow*: Season Two getting a panel and a highlights/first-look video, which shows the *Legends* battling Nazis and making a mess. It also announced a handful of new characters, including Obsidian, Dr Mid-Nite, Star Girl and Commander Steel, who will be joining Rex Tyler

(Patrick J Adams) to make up the Justice Society of America, while Malcolm Merlyn (John Barrowman), Damien Darhk (Neal McDonough), Reverse-Flash (Matt Letscher) and the apparently resurrected Leonard Snart (Wentworth Miller) will get nefarious as the Legion of Doom.



Comic-book TV is new territory for Vanessa Hudgens.

CLEAN-UP CREW

Vanessa Hudgens on new DC TV series *Powerless*

How comfortable are you in the DC Universe?

I feel extremely naïve, because I don't know a lot of comics. I went through a phase where I dressed up as Catwoman – the Michelle Pfeiffer version – for like a year of my life, but that's pretty much the geekiest I get.

Do you feel like the show is an antidote to the numerous superhero TV series?

I just think it's genius, because we love seeing superhero television shows and movies, but no one's ever explored the

aftermath. You see cities being turned into rubble, then just left behind and never touched on again. Where are the people that are there picking up the mess?

Is that what drew you to it?

When I first read this script, the character was completely different. She was much more timid, very observant, and did not have balls, I guess. We did the table read, and they were like, "She seems a bit more feisty," which I don't necessarily see, but I guess that's something that they liked. So Emily grew a pair of balls!

"WE LOVE SUPERHERO TV SHOWS, BUT NO ONE'S EVER EXPLORED THE AFTERMATH. WHO'S PICKING UP THE MESS?" VANESSA HUDGENS

AMERICAN GODS: FROM PAGE TO SCREEN

Pivotal moments from the Neil Gaiman/Bryan Fuller team-up's stunning first trailer



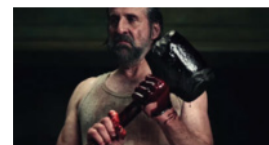
WORKING RELATIONSHIP

1 Before they start travelling together, Shadow Moon's introduction to Mr Wednesday is a big moment.



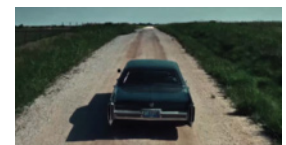
THE ORGASM OF DEATH

2 One of the book's most memorable scenes, involving Bilquis (played by Yetide Badaki), is beautifully realised.



HAMMER TIME

3 Czernobog's trusty sledgehammer makes an intriguing appearance, completely covered in blood.



AMERICA

4 Much like in the novel, the various landscapes of the United States feel like characters themselves.

WELCOME TO SKULL ISLAND

Kong is king in the first trailer

Don't lie: many of you will have scoffed a little when Warner Bros announced it was making another *King Kong* film – an origin story, no less – with the view of setting up a Kong/Godzilla death match. But the trailer actually looks pretty great. Not much happens (there's a little dialogue, some special forces people and a glimpse of Kong himself), but it has still managed to sneakily turn into one of the best trailers to come out of Comic-Con this year. Highlights include the gorgeous colour palette, the exciting soundtrack and Samuel L. Jackson threatening to blow John Goodman's head off.



BLACK AND YELLOW

Lego Batman gets a new sidekick

There's absolutely nothing we don't love about *The Lego Batman Movie*'s first trailer. It's fun, dark, funny, ridiculous, and everything a Lego Batman movie should be. We've only seen two and a half minutes of footage, but we already know that Michael Cera is the perfect Lego Robin.

AND THE WINNER IS...

Find out who designed the best *Suicide Squad* poster

To celebrate the release of *Suicide Squad*, our sister publication **Photoshop Creative** magazine ran a competition in which readers had to design a film poster, with the entries judged by director David Ayer.

We are delighted to announce that the winner is Joshua Kelly, who designed his poster using a mixture of custom brushes and layers, experimenting with the opacity.

"I'm a massive DC fan," he said. "Having the joy of creating a poster for a film you are excited to see and then have David Ayer pick your poster for his film, it's a great feeling that's hard to describe. Thank you for this amazing opportunity."

"Love the attention to detail and that it's different from everything else I've seen," said David Ayer. "He went the extra mile and it shows."

Joshua received a print of his art, and his poster is being displayed in selected ODEON cinemas throughout the UK. Don't miss *Suicide Squad*, in cinemas now.



DRAW YOUR SWORDS

King Arthur goes gangster

The first trailer for Guy Ritchie's *King Arthur: Legend Of The Sword* was epic, steely and riddled with bare-knuckle fighting and fantasy bantz. It was exactly what you'd expect a trailer for a King Arthur film directed by Guy Ritchie to be like – complete with *Snatch*-style monologuing – and now we're even more excited.



SPOOKY SWITCHEROO

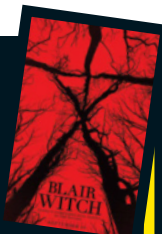
Turns out *The Woods* is actually *Blair Witch Project 3*

Adam Wingard's new film *The Woods* went and pulled a *10 Cloverfield Lane* on us when it revealed its true identity as *Blair Witch*, the secret sequel to 1999 horror hit *The Blair Witch Project*.

Lionsgate invited a group of fans and select press to a preview screening of *The Woods* during Comic-Con, and boy were they surprised when it turned out to be a straight-up sequel to the iconic found-footage horror (the plot centres on a group visiting the original site, with

Heather, a character from the original, being a sister of one of the would-be rescuers). Ushers literally switched out *The Woods* posters for *Blair Witch* ones in the lobby while the film was still playing.

The old switcheroo approach is becoming a bit of a trend, but we're kind of loving it. A simple title reveal can amp up our excitement levels from ten to 100 in five seconds flat. Keep them coming and we'll lap them up.



WE'RE ONTO YOU

Upcoming 'standalone' films that we're highly suspicious of

SPLIT (2017)

We're onto you, M Night Shyamalan, with your obvious sequel to *The Visit*.

BYE BYE MAN (2016)

Babadook 2? Anyone? But it's not Australian. We might be reaching here slightly.

THE GREAT WALL (2017)

There's no way this epic isn't a sequel to *Dracula Untold*. Or maybe there is.

NORMAN'S NEXT VICTIM?

Marion Crane checks in to the *Bates Motel*

Bates Motel's fifth and final season will feature Marion Crane, originally played by Janet Leigh in Alfred Hitchcock's *Psycho*. Rihanna was cast after executive producer Carlton Cuse read she was a fan.



© E.J. Hersom



STAR WARS: MUCH TO SEE THE FUTURE HAS

Everything we learned from Celebration about a galaxy far, far away... WORDS STEVE WRIGHT

San Diego Comic-Con wasn't the only geek haven in existence last month. Across the Atlantic, the world's foremost gathering of *Star Wars* fans took place as Celebration decamped to London for more events, interviews and panels than all you scruffy nerf-herders can handle.

And we weren't disappointed. Amid all the incredible cosplay and eye-catching displays on show, our Bothan spies were able to gather some exciting intel on the future of the saga, the best bits of which you can read about across this spread...

Rogue One

While new information was initially hard to come by (Mark Hamill successfully avoided spoilers during his brilliant Q&A), the *Rogue One* panel more than delivered. Compered by the incomparable Gwendoline Christie, the revelations flew in thick and fast: new planets were named (Scarif and Jedha), the screenplay's roots laid bare (it was originally an episode of lost TV series *Star Wars: Underworld*), and confirmation that Darth Vader would definitely be involved, with director Gareth Edwards disclosing

details of their recording session with original voice actor James Earl Jones ("I can't tell you what role he plays in the film", he joked).

By the looks of things, the Dark Lord of the Sith will have competition on the villain front. Flanked by a garrison of lethal-looking Death Troopers, in strode Ben Mendelsohn in character as Director Krennic, looking every bit the petty dictator and revelling in it. Teasing a villain very much in the calculating Tarkin mould ("he's smarter than some of his predecessors; more inventive," said Mendelsohn), we have a feeling that he'll be someone you remember.

The footage definitely delivered too. From exciting tidbits like a first look Warwick Davis' character and the returning 3B6-RA-7 (the gold droid in the Jawa Sandcrawler in *A New Hope*) to seeing Alan Tudyk's reprogrammed droid K-2SO in action, it certainly heightened anticipation. Above all else, it just feels so real: this is trench-warfare *Star Wars*, and the saga at its most grim and gritty.

Episode VIII

With filming only having just wrapped on 2017's big movie event (sorry, *Justice*



Rogue One panel attendees were treated to the presence of Gwendoline Christie.

"WE START ZOOMING IN ON THE CHARACTERS, GETTING TO THE HEART OF THEM, CHALLENGING THEM AND PUSHING THEM"
RIAN JOHNSON

League), concrete information was thin, but we were still able to get some hints of what to expect. First and foremost was director Rian Johnson's pre-filming watchlist (*Bridge On The River Kwai*, *Three Outlaw Samurai*, *Gunga Din*, *Twelve O'Clock High*, *Sahara* and *Letter Never Sent*), which gave a revealing glimpse of his classic war-movie inspirations.

Secondly, breaking with the time jump that usually takes place between films, *Episode VIII* will commence literally as soon as *The Force Awakens* ends – Rey (Daisy Ridley) will have been holding

More information was revealed about new characters Baze Malbus (Jiang Wen) and Chirrut Îmwe (Donnie Yen).





Alan Tudyk's K-2SO could be *Rogue One*'s comic highlight.

The next-gen of drone is here! Brought to you by Propel, these are a cut above other remote-controlled devices, being more durable, and able to engage in dogfights with other Propel vehicles. You can pre-order yours from www.propelsw.com in either Millennium Falcon, X-Wing, TIE-Advanced or Speeder Bike form, and they will retail from £200-300.



The Death Troopers aren't your average footsoldiers.



Antagonists unite: Director Krennic meets Captain Phasma.



Director Gareth Edwards took to the stage with Lucasfilm head Kathleen Kennedy.

out Luke's (Mark Hamill) lightsaber for a good two years by this point. By the sounds of it, this will leave some time for some serious Jedi training, with Hamill notably mentioning some underwater filming sequences.

Above all else, it seems like we'll see the major characters stretched and challenged in ways they haven't been before – which, considering what they went through in *The Force Awakens*, is saying a lot: "We start zooming in on the characters and getting to the heart of them," said Johnson, "challenging them, and pushing them deeper."

Han Solo spin-off

This didn't exactly come as a surprise, considering that he had already been heavily rumoured elsewhere, but it was nice to get official confirmation: after an extensive search, the role of the young Han Solo in Phil Lord and Christopher Miller's *Star Wars* spin-off has gone to Alden Ehrenreich, last seen impressing us in the Coen brothers' *Hail, Caesar!*.

Having beaten off competition from the likes of Taron Egerton and Jack Reynor, it's a vote of confidence indeed for an actor who has so long been the bridesmaid but never the bride when

big roles have been concerned. Being a younger Harrison Ford is a whole new kettle of fish though – but he looks the part, and can definitely act, so we look forward to seeing how he gets on.

Star Wars: Rebels – Season Three

Fans of the animated series also had plenty to look forward to, as evidenced by the new trailer. It showcased the first animated appearance of X-Wing ace Wedge Antilles (here revealed to be a defecting TIE Fighter pilot), a new look and lightsaber for Ezra, and a jetpack and more Mandalorian encounters for Sabine as the crew of the Ghost get used to life without the MIA Ahsoka Tano – with the insidious Maul continuing to tempt Ezra via the Dark Side, his newly blinded mentor Kanan helpless to stop him.

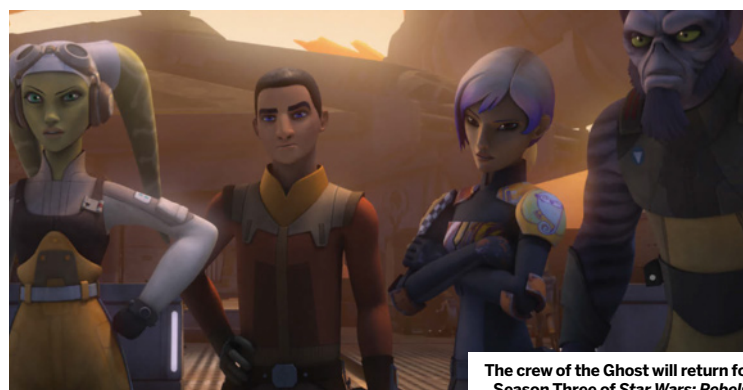
As great as all this was, quite possibly the loudest reception to anything all



Alden Ehrenreich has been officially confirmed as the new Han Solo.

weekend was reserved for the reveal that Grand Admiral Thrawn would be showing up to cause trouble for the budding Rebellion. The main antagonist in Timothy Zahn's *Heir To The Empire* trilogy (the first Expanded Universe novels), we had given up hope of ever seeing him on screen since the EU was declared non-canon following Disney's purchase of Lucasfilm.

Coupled with the reveal that Tom Baker would be aping fellow *Doctor Who* alumni David Tennant by showing up in a *Star Wars* animated series (as mysterious Force user Bendu), and you'd be foolish to miss out on *Rebels*.



The crew of the Ghost will return for Season Three of *Star Wars: Rebels*.

MORE TO SAY, WE HAVE

Other exciting updates from the wider universe



 *Star Wars* is moving beyond videogames. One of the most exciting examples of new tech is this VR project from by ILMxLAB, which puts you in the suit of Darth Vader himself while he terrorises Tatooine. Put together by *The Dark Knight* writer David S Goyer, he describes it as "pretty mind-blowing".

 Fans of *Lego Star Wars* will definitely want to check out *The Freemaker Adventures*, a new TV series set between Episodes V and VI. It concerns a family of scavengers who stumble upon the ancient Kyber Saber – putting them on a collision force with the Empire.



 There are plenty of exciting releases on the book front too. Legendary *Star Wars* author Timothy Zahn is returning to write *Thrawn*, bringing the Chiss general front and centre; we'll find out more about Ahsoka Tano's life during and after Order 66 in EK Johnston's *Ahsoka*, and James Luceno is penning *Rogue One* prequel novel *Catalyst*.



WORDS ADAM TANSWELL

HARLEM'S AVENGER

Luke Cage's showrunner and star on Marvel's "hip-hop western"

Netflix's deliciously dark take on Marvel's street-level heroics has already seen *Daredevil* and *Jessica Jones* unleashed on the Marvel Cinematic Universe. Next month, it's Luke Cage's turn to land his own superhero spin-off, and showrunner Cheo Hodari Coker promises a unique approach to the genre; one that hasn't been seen before on television.

"*Luke Cage* has a different feel to *Jessica Jones* and *Daredevil*," explains the self-confessed comic-book fan. "Let's talk about the elephant in the room right now; it's a black show. However, at the same time, it's a different genre to the

other shows to some extent, because *Daredevil* is a crime drama with superhero elements, and *Jessica Jones* is a psychological thriller, even though it has some classic 'Sam Spade' noir moments."

"Our show is different because in our construction it's a western," he continues. "*Luke Cage* is a hip-hop western because it's about a man with a mysterious past who would rather stay hidden; a man who moves to a new section of town, which has deteriorated over time. Instead of a saloon, we have a club named Harlem's Paradise. And inside this 'saloon' there is another strong man who is controlling vice

and – to some extent – has an amount of control in law enforcement [this would be Mahershala Ali's crime lord Cornell 'Cottonmouth' Stokes], so he gets away with everything."

"Ultimately, when Luke Cage comes to town and he doesn't like how things are going, he intervenes – even though he doesn't want to," Coker adds. "And that's when things begin to happen. As things begin to happen, it puts Luke into a showdown with the central figure from the saloon – or in our case, Harlem's hottest nightclub."

Marvel is well-known for its top-secret approach, and that's something Mike Colter came to learn first-hand when he was offered the role of the

Mike Colter will go it alone in *Luke Cage*.

"I SIGNED ON FOR A PROJECT THAT DIDN'T EVEN HAVE A SHOWRUNNER AT THE TIME!"
MIKE COLTER

FROM POWER MAN TO PEOPLE'S CHAMPION

How Luke Cage's look has changed over the years



HERO FOR HIRE

A hangover from the blaxploitation era, Luke 'Power Man' Cage is virtually unrecognisable from how we see him now. Look at the tiara! Look at it!



CAGE

A more short-lived look, his 1992 series saw him ditch the disco attire and adopt a more straightforward style. We love the belt.



NEW AVENGER

As part of Earth's Mightiest Heroes, Cage went even more casual still, generally alternating between a white vest, black shirt and yellow tee – which usually got destroyed, hence the toplessness.



THUNDERBOLT

Leading Marvel's heroes, the yellow t-shirt made a comeback – as did the metal bangles. The tiara remained in the cupboard though.

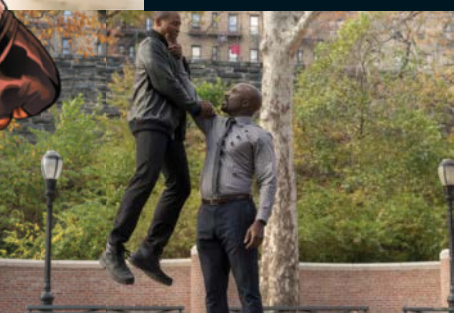




Cage alongside 'Pop' (Frankie Faison).



When we first find Cage, he's working in nightclub 'Harlem's Paradise'.



The Jessica Jones spinoff star is forced to take matters into his own hands.

iconic superhero. "I basically had to take a leap of faith and trust [Marvel's head of television] Jeph Loeb and [Jessica Jones showrunner] Melissa Rosenberg, because they pitched the character of Luke Cage to me, but they didn't have much to show me. They told me about the overall arc of this character. They told me where he was going to go and who he was as a character, but there wasn't a lot to pull from the pages of the script, because they only had scripts from two episodes of Jessica Jones that they were able to share at that time."

"I signed on for a project that was going to take me onto my own series; a series that didn't even have a showrunner at the time, so there were a lot of unknowns," Colter continues. "But I had a gut feeling that this character would be someone that I could play and have fun with. I also felt like this character would have a journey that I was interested to discover."

Colter wasn't the only person kept in the dark about the series; many of the auditioning actors weren't informed that they were trying out for a Marvel television series. "I had no idea it was Marvel," explains Simone Missick, who plays Misty Knight; a character with a rich back story in the comics. "I didn't know that this character was

a superhero and that her name was Misty; it was all shrouded in secrecy. They said the character's name was Missy and the project was titled *Tiara*, which I've since discovered is a reference to Luke Cage when he goes through his transformation [in the comics]. At that point, he's wearing a little crown; a tiara."

While much is still being kept under wraps, Colter is happy to share the themes of the first season. "Luke Cage is about family and it's about love," the actor explains. "It's about regret, romance and inner struggle. It's about growing up, manhood and crime, and it's also about karma. It's about so many things. The themes don't go in any one direction and stay there. We are not on one track; we are all over the place, but in a really good way."

"Like Cheo said, it's a hip-hop western," Colter concludes. "But there's also a lot of misdirection from the trailer. Don't think that because the trailer comes out, everybody is going to know what the show is all about. There's very, very good marketing in play here! Ultimately, we want you to show up and then we will surprise you. We'll hook you in."

Luke Cage will air worldwide on Netflix from 21 September.

DARE YOU ENTER THE DARK ROOM?

We spoke to John Robertson about his Labyrinth-inspired Edinburgh Fringe act

WORDS CARL SERLIN

What made you create such an evil maniac of a character to host *The Dark Room* shows?

Well, I wanted it to be just like the old text-based adventures from the Eighties – they didn't want you to win, and they mocked you when you failed.

Why did you make those style choices for the costume, and what was its inspiration?

Originally the character was just a floating head. Then we decided he could have a graphical upgrade, so went with Eighties futurism: *Tron*'s LED lights and the Legion of Doom's shoulder pads. I look how the Eighties thought 2016 would look, so exactly like the Eighties!

Finding a theme must have been hard. How did the trial runs go?

The character's always worked! We never had a trial run. Every show's a trial for the audience.

The contestant name 'Darren' is attached to everyone who plays. Was this always the case?

It wasn't always, but then I thought it'd be nice to have a secret – a secret with a stupid name, and that name is Darren. Plus, it means there's a story in the show, and the audience has to find it. Who is Darren? Why are they in a dark room? Dear God, why are you hitting me? And what's in the Box of Possibly Meat? It's a lot of fun!

Find out more information at www.thejohnrobertson.com.





MEMORY BANK

Welcome to Memory Bank, where we dig through the weirdly sticky archives of SciFiNow and look back on issues of days gone by to see what was going on in the world of genre.

This month, we're flicking through issue 42 and pondering the meaning of life, the universe and everything. Our cover stars, Matt Smith and Karen Gillan as the Doctor and Amy Pond, might have something to contribute. We delved into *Doctor Who* just as Series Five was coming to a close, chatting with various experts and enthusiasts about the Moffat/Smith era. Louise, aged 11 from Hove, thought 'The Time Of Angels' was "spooky". Brand manager Ian Gruchfield told us a joke. (Q: How many *Doctor Who* fans does it take to change a light bulb? A: CHANGE?!!)

That *Twilight* thing was also still happening, so we talked to *Eclipse* director David Slade (which we misread as 'David Spade' just now, and began to worry what else we had forgotten about 2010) about battle sequences and getting freaky. "Romance and love are the most intense emotions we go through as human beings," he said. True that, David Slade.

In the same month, we'd just had news that Joss Whedon would be directing *Avengers Assemble*. Naturally, our response was to publish a double-page spread mapping out the pros and cons of the situation, rather dramatically titled 'Heaven Or Hell?' The pros included his dialogue being snappy and the fact that he loves Marvel Comics, while the cons included Whedon being a bit of a newbie at the time and being cursed because his previous project (Joel Silver's *Wonder Woman*) fell apart. Apparently it was lifted.

BEST OF THE BILLBOARDS

Celebrating the best, worst and weirdest movie posters out there

WORDS POPPY-JAY PALMER



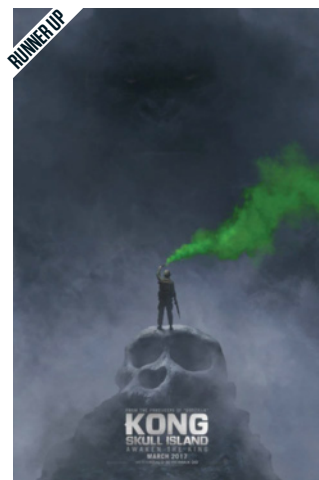
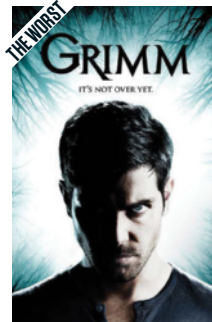
WONDER WOMAN

It's a proven scientific fact that it's impossible to look at this *Wonder Woman* poster without accidentally harnessing all the power of Athena. Some people had their doubts when Gal Gadot was first cast as Diana Prince, but after *Batman V Superman* – and this poster – it's clear now that those people were very much mistaken.



THE LEGO BATMAN MOVIE

Batman is usually so formidable that it's easy to forget there's actually a tiny Lego man beneath the mask. If you squint, he kind of looks like Lego Bruce Wayne. Everything about this poster is weird and hilarious, and we have every faith that the team behind *The Lego Movie* will make this equally as awesome.



KONG: SKULL ISLAND

One of the biggest surprises of this year's San Diego Comic-Con was how good *Kong: Skull Island* looked. Nice one, Warner Bros. Keep it up.



FANTASTIC BEASTS AND WHERE TO FIND THEM

The *Fantastic Beasts* posters have been fairly standard, but this looks like it was lifted from the Ministry.

GRIMM: SEASON SIX

It's not as hideous as some we've seen, but it is super boring. This would be all right for a Season Two poster, but as we're now on Season Six we expect something a bit more exciting. It's actually kind of hard to differentiate between season posters, because they all look the same. Even the tagline kind of sounds like a threat: "It's not over yet." No, it's not, which is great, but the terrible posters almost make us wish it was.

FIVE THINGS WITH BRUCE CAMPBELL

The *Evil Dead* star on
reviving the series and
not being a method actor

WORDS JONATHAN HATFULL

1 Return of the King

After decades of teasing, Sam Raimi, Bruce Campbell and Rob Tapert finally brought Ash back with Starz' *Ash Vs Evil Dead* – and it was glorious. "It's a huge relief!" laughs Campbell. "I go to conventions, I see a lot of these people, and they won't shut up about it. So I would joke with them, I would lie, I would make up stories: 'Oh, we're starting next week!' Anything just to stall! It's really nice to be able to say 'Alright, you want it? You got it.' And it's unfiltered. It's the same fun, same carnage, same mayhem."

2 Good Ash/Bad Ash

It's great to have Ash back, and Campbell tells us that he's pleased with the balance between growing the character without losing his essence. "You want him to be the same guy, but he does have to evolve because he has been – through his own mistakes – sucked back into having to save the world, and that was not part of his plan. I like that it's ultimately the story of a middle-aged man who's got to get his shit together! And it ain't gonna be easy!"

3 Still kicking ass

Sam Raimi's *Evil Dead* films put Ash through hell, and Campbell through worse. When it comes to bringing the stunt goods, Campbell tells us he's not quite as reckless as he used to be. "I pulled a hamstring this year doing this stuff. The inner you goes, 'C'mon, you can do that! Let the car hit you! You did that back in high school, you can do that!'" he explains. "I go, 'Okay, yeah, I'll do that!' And about three, four takes into it you go, 'That was stupid. That was really, really stupid.' I'll do more than the average actor, but we have to be smart."

4 Buckets of blood

Of course, the action is just part of the equation. Another element is the outrageous amount of gore that coats our lead characters, including Ash's new sidekicks Kelly (Dana DeLorenzo) and Pablo (Ray Santiago). "I needed to remind myself, it wasn't even about them!" Campbell laughs. "'Holy shit, I forgot about this!' How horrifying and miserable it is and how sticky and cold. It smells weird, and it dyes your skin, and there's nothing good about it. We warned 'em, but then you catch yourself complaining and you go, 'Wait a second, you told those actors not to complain!'"

5 Old friends and Oldsmobiles

We all got a thrill when Ash returned to the cabin for the finale, and it was crucial to have the Oldsmobile as Ash's car, which gave Campbell some flashbacks. "The cabin and the car were weird," he says. "The car is the original, Sam Raimi's family car. I used to drive around in it in high school. They shipped it out in a container to New Zealand! And the re-do of the cabin they did was just impressive as hell. I'm not a method actor, but I didn't have to do much acting to walk around looking creeped out!"

Ash Vs Evil Dead: Season One is out on DVD from 19 September, distributed by 20th Century Fox.

LIVING IN FUTURE TIMES

LONDON LITERATURE FESTIVAL 2016

Senior Programmer
Ted Hodgkinson on
Living In Future Times

Why was 'Living In Future Times' chosen as this year's theme?

It struck me that not only are we living in an age that increasingly resembles science fiction, but as a literary enterprise it's uniquely placed to explore our hopes and concerns about an ever more uncertain world.

What are some of the highlights that genre fans can expect to look forward to?

Two writers fans will rarely have a chance to see on these shores, but who are major stars in their homelands, are Lauren Beukes from South Africa and Cixin Liu



from China. Our YA Literature Weekender has grown every year, with talks, 'how-to' sessions and even a dystopian book club!

I'd urge people to come and see the Iraqi writers, who have written a new anthology of fiction about their homeland 100 years into the future. What they imagine will surprise and unsettle, and is a powerful example of how literature can give us a glimpse of the world to come, and also provide perspective on the present moment.

The celebration of David Bowie's legacy sounds fantastic!

David Bowie was a visionary thinker, and often described himself first and foremost as a writer. The influence of his songs and lyrics on the way we imagine our place in the universe has had a profound effect on generation after generation. We wanted to celebrate all this in an event that brings together writers who have been inspired by him, his biographer and a choral performance of several of his most beloved and prescient songs.

It's great to see events looking at diversity, gender equality, multiculturalism and fiction from other cultures. Do you think that these are themes that go hand in hand with sci-fi?



Definitely. To me, sci-fi is often about reimagining the world around us in both radical and subtle ways that can be equally revelatory. When you think of the pioneers of the genre, the worlds they create are not detached flights of fancy, but are often imaginative responses to imbalances in the present day, from economic inequality to the oppression of women. Sci-fi, however dystopian, is often a hopeful expression of our human capacity to imagine another world; to shine a light in dark times.

London Literature Festival runs from 5-16 October 2016 at London's Southbank Centre. For more information, please visit www.southbankcentre.co.uk.

DAYS OF FUTURE NOW
Here are some upcoming UK conventions that you can't afford to miss...

Bournemouth Film And Comic Con
3-4 September
BIC, Bournemouth
www.filmandcomicconbournemouth.com
Price: £8-£15
Head to the south coast to meet classic and new *Doctor Who* stars, as well as genre greats Lance Henriksen, Julie Benz and Carl Weathers.

MCM Comic Con Scotland
24-25 September
SECC, Glasgow
www.mcmcomiccon.com/scotland
Price: £11-£22
MCM's Scottish event takes place at Glasgow's SECC, and is the perfect opportunity to meet the stars and hone your cosplay skills.

Chester Comic Con
25 September
Chester Racecourse
chestercomiccon.co.uk/#chester-comic-con
Price: £7
Comics fans will have a great time at Chester's genre convention, but hurry! Early bird tickets are sold out!

Wyntercon
1-2 October 2016
Eastbourne Winter Gardens
www.wyntercon.com
Price: £28
The countdown to the 3rd Wyntercon is on, with ace guests confirmed and cosplay workshops to enjoy.

Stoke Con Trent
2 October
Staffordshire University
www.stokeconrent.co.uk
Price: £6-£12
Stoke's ingeniously named convention has an awesome guest line-up, including Katy Manning, Patricia Quinn and Mike Fielding.

Grimmfest
6-9 October
Odeon Printworks, Manchester
www.grimmfest.com/grimmupnorth
Price: £65
Celebrate Halloween early with Manchester's excellent horror film festival. The line-up will be revealed in September.

Nor-Con
8 October
Broadway Cinema, Norfolk Showground Arena
www.nor-con.co.uk
Price: £10-£15
Bursting at the seams with guests and events, Norfolk's comic-con is a fantastic and friendly experience.

Mayhem Film Festival
13-16 October
Broadway Cinema, Nottingham
www.broadway.org.uk/mayhem
Price: £TBA
Nottingham's brilliant horror film festival is only getting better, and the Broadway cinema remains a fantastic location. Go!

Geek Fest
15-16 October
The University Of York
www.geekfestyork.co.uk
Price: £3
York's only pop culture con is back for its second year, so head to the university campus for an awesome range of guests and workshops.

Disney's Broadway Hits
23 October
Royal Albert Hall, London
www.royalalberthall.com
Price: £28-£79
You should already have tickets to the Royal Albert Hall's Disney concert. If not, sort that out right now.



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This month, Poppy-Jay Palmer spoke to *Star Trek Beyond* stars Chris Pine, Zachary Quinto and Sofia Boutella about the series' legacy; John Cho and Karl Urban about their *Star Trek* beginnings, and director Justin Lin about the importance of diversity and representation in sci-fi.

Also, get excited for the new season of *Arrow* as Jen Neal chats to star Stephen Amell about Felicity Smoak, his Canadian roots and *Teenage Mutant Ninja Turtles: Out of The Shadows*.

Elsewhere, we shout our opinions at you with our '5 Things You Need To Know About' video series, where we breakdown, gush about and completely slaughter all the hottest genre blockbusters, including *Captain America: Civil War*, *The Huntsman: Winter's War*, *Batman V Superman: Dawn Of Justice*, *Deadpool*, *Star Wars: The Force Awakens* and more.

If you're the type of person to take indie and niche over mainstream, join us as we talk to the cast and crew of the likes of *Midnight Special*, *Cooties* and *The Other Side Of The Door*.

But that's not all. Subscribe today and keep calling back for news, reviews, interviews and more in a year that's jam-packed with amazing genre films and TV to get excited about!

COSPLAY OF THE MONTH

Send your cosplay to @SciFiNow or Facebook.com/SciFiNow



PYRAMID HEAD

COSPLAYERS: HANNAH FANNIBAL FROM: COLORADO, USA PHOTOGRAPHER: KIERSTEN BROOKS AND KAITLYNN DARROW TWITTER: @HANNAHFANNIBAL

1 THE CHARACTER

I love Pyramid Head's iconic appearance in the *Silent Hill* series, and it was something I wanted to attempt to bring to life. At the time that I took on this project, I was only a beginner-level cosplayer, and I was looking for a challenge; something that would push my boundaries. There was just a raw strength and powerful magnetism about the character that drew me in, and I wanted to channel that in a fierce, feminine form.

2 THE COSTUME

The most challenging piece of this costume was the helmet, and that's what I put most of my time into. It took about four days to make, designed with cardboard, paper, a few PVC pieces and over 100 hot glue sticks. It was awkward to wear at first, but quite quickly I found the size of the helmet useful; I fitted it with a storage bag for carrying convention gear, as well as a speaker to play the classic air-raid siren!

3 THE DESIGN

The clothing was another issue. I stopped in about five thrift stores before I found the perfect dress. I wanted my outfit to feel reminiscent of Pyramid Head's bloodied apron, but at the same time I was seeking a more functional design option. I had a vision of how I wanted to look; I wanted to create something eerie but captivating, intriguing in essence but disturbing in appearance; something powerful, beautiful and terrifying.

4 THE ACCESSORIES

The knife was the last piece I made for this look, and was actually created during lunch breaks in the lot behind my workplace. Like the helmet, it's constructed primarily of cardboard and hot glue, with a solid handle for easier control. I took inspiration from *Silent Hill* during this process, listening to the *Silent Hill 2* soundtrack as I worked. The music is just so haunting, and it made me feel closer to my project.

HOT TOPICS

Your most-read posts on SciFiNow.co.uk



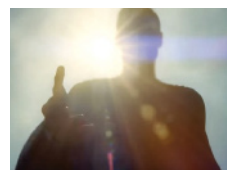
MARY POPPINS MAY HAVE GAINED MERYL STREEP

tinyurl.com/hjcpbal



WESTWORLD AIR DATE FINALLY CONFIRMED

tinyurl.com/h6lyhky



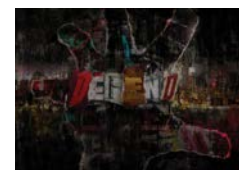
CW'S SUPERMAN IS "LIKE CHRISTOPHER REEVE"

tinyurl.com/hjh3lu8



HOMECOMING ADDS EVEN MORE CAST MEMBERS

tinyurl.com/z43unkh



DEFENDERS TV SERIES ADDS NETFLIX REGULARS

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Terminator

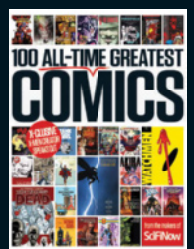
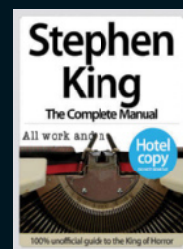
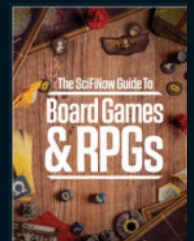
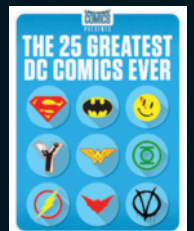
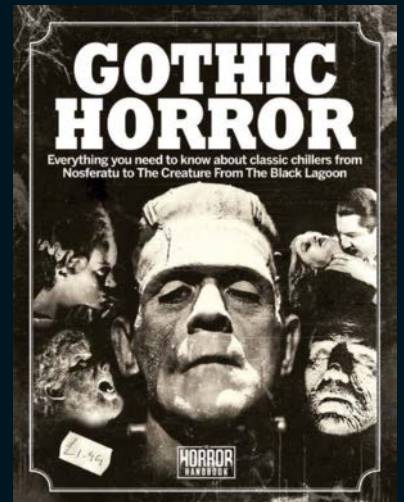
The Complete Manual

100% unofficial guide to the fight against Skynet

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EDITOR'S
PICK



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Game of Thrones fan convention in Belfast, Northern Ireland

TITANCON 2016

Fri 30 Sept
Literature Night
FREE entry

Sat 1 Oct
TitanCon 2016
Tickets £25

Sun 2 Oct
Coach Tour
Tickets £43



Sun 2 Oct
COACH TOUR

Visit **Game of Thrones** filming locations including Dark Hedges (King's Road - above), Cushendun Caves (Shadowbaby birth - below), Carnlough (Braavos canal), Clondeboye Estate (Jaime's Stump, Craster's Keep, The Hound meets the Brotherhood) + delicious Hog Roast Feast

Tickets £43



TitanCon 2016 - Sat 1 Oct
Wellington Park Hotel, Belfast

Doors open 9am, Opening Ceremony 9.45am. Closing Ceremony finishes at 7pm. Evening Entertainment from 8.30pm to 1am.

Meet Game of Thrones cast members

Please see the website for full guest list, most guests only confirm their availability two weeks before the event!

with Author guests including: Pat Cadigan, Ian McDonald, Ruth Frances Long, Peadar Ó Guilín, Jo Zebedee, DJ McCune, R.B. Kelly + Brutal Ballet

Medieval Combat Workshop, Dothraki Jewellery Workshop, Clay Modelling Workshop, Art Show, Costume Contest, Lovely Beard Contest, Gaming + much much more!

LITERATURE NIGHT: Fri 30 Sept, 7.30-10.00 pm ~ FREE entry

Please see our website for full details and to book your tickets:

www.titancon.com



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THE ORIGINAL SERIES

TIMELINE

11 MARCH 1964
Gene Roddenberry completes the first draft for a new science fiction series called *Star Trek*.

FEBRUARY 1965
Star Trek pilot 'The Cage' is shown to NBC executives. It stars Jeffrey Hunter as Captain Christopher Pike, Majel Barrett as Number One and Leonard Nimoy as Spock. The network turns it down and orders a new pilot.

19 JULY 1965
Filming starts on the second pilot, 'Where No Man Has Gone Before'. William Shatner leads the new cast as Captain Kirk, and Spock is given the logical traits of the discarded Number One. NBC orders 16 episodes.



IT'S 50 YEARS SINCE WE FIRST JOINED THE CREW OF THE STARSHIP ENTERPRISE ON THEIR FIVE-YEAR MISSION, AND GENE RODDENBERRY'S CREATION IS AS RELEVANT NOW AS IT EVER WAS...

WORDS JONATHAN HATFULL

SOMETHING HAPPENS WHEN YOU HEAR THE OPENING NOTES OF THE STAR TREK THEME. IT'S BEYOND NOSTALGIA; IT'S MORE POWERFUL THAN THAT, AND THE IMPACT OF GENE RODDENBERRY'S CREATION IS

still felt today. The fierce debate about what the new films are getting right and wrong shows the incredible depth of feeling that this show has caused.

While many classic series benefit from being viewed through kindly, rose-tinted lenses, with enjoyment coming from how kitsch and endearingly dated they have become, *Star Trek* stands on the same firm footing as it did when it first aired on 8 September 1966.

Sure, many of the effects have dated, and the show's attitude towards women – probably its least progressive element – has not aged well. But *Star Trek* remains one of the most humanitarian works of mainstream sci-fi. It showed us

a future in which mankind has learned that coexistence and collaboration is the only way forwards, and it broadcast that vision to families worldwide. This message has only become more relevant, and those ideals of tolerance, understanding and inclusivity still ring through.

One of the best examples of this can be found in the Season One episode 'Balance Of Terror', one of the series' finest hours. As Kirk pursues a Romulan vessel, crewmember Stiles accuses Spock of collaborating with the enemy. "Leave any

bigotry in your quarters," snaps

Kirk. "There's no room for it on the bridge." The

Cold War allegory is such a clear reference to the politics at the time that it almost feels on the nose today. The closing moments, in which the Romulan commander (Mark

Lenard, later to play Spock's father Sarek) and Kirk

share a moment of mutual respect is a fantastic piece of writing and acting. Kirk may have won the day, but every victory that costs lives is also a loss.

Roddenberry's vision went beyond allegory. It was clear simply from

KHAN NOONIEN-SINGH

With a single episode and one film, Ricardo Montalban gave us one of the greatest villains of all time. First seen in 'Space Seed', Khan is one of an enhanced breed of supermen who promptly takes over the Enterprise. His return in *The Wrath Of Khan* helped to make it the best *Trek* movie ever: he's older, meaner, and just as capable of running rings around the Enterprise crew.

INFO

Creator Gene Roddenberry

Dates active 1966-69

Number of seasons 3

Key cast William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, Nichelle Nichols, George Takei, Walter Koenig

Key writers Gene Roddenberry, Gene L Coon, DC Fontana, Jerome Bixby, Jerry Sohl, Robert Bloch

Mission statement To explore brave new worlds, to seek out new life, to reflect the social and political concerns of the era and to show a brighter future where mankind has put aside its differences to work together.



The USS Enterprise: the ship that changed science fiction history.



8 SEPTEMBER 1966

The first season of *Star Trek* begins with 'The Man Trap', which gets mixed reviews but excellent ratings. Ten additional episodes would be ordered.

17 NOVEMBER 1966

Two-part episode 'The Menagerie' uses footage from the discarded pilot to finish the story of Christopher Pike.

15 SEPTEMBER 1967

Season Two begins with 'Amok Time', which fleshes out the character of Spock and introduces Walter Koenig as Ensign Pavel Chekov.

FEBRUARY 1968

At the height of the fan campaign to save *Star Trek*, NBC received 52,000 letters. From December 1967 to March 1968, 116,000 are sent to the network.

BEST EPISODE



THE CITY ON THE EDGE OF FOREVER
SEASON 1, EPISODE 28
 This Harlan Ellison-scripted tale is one of the greatest hours of television ever made. After a drug-crazed McCoy breaks time, Kirk and Spock travel back to Great Depression-era New York, where the Captain falls in love. With a now legendary and truly heartbreaking ending, this episode has a huge emotional impact, and sees Shatner and Nimoy at their very best.

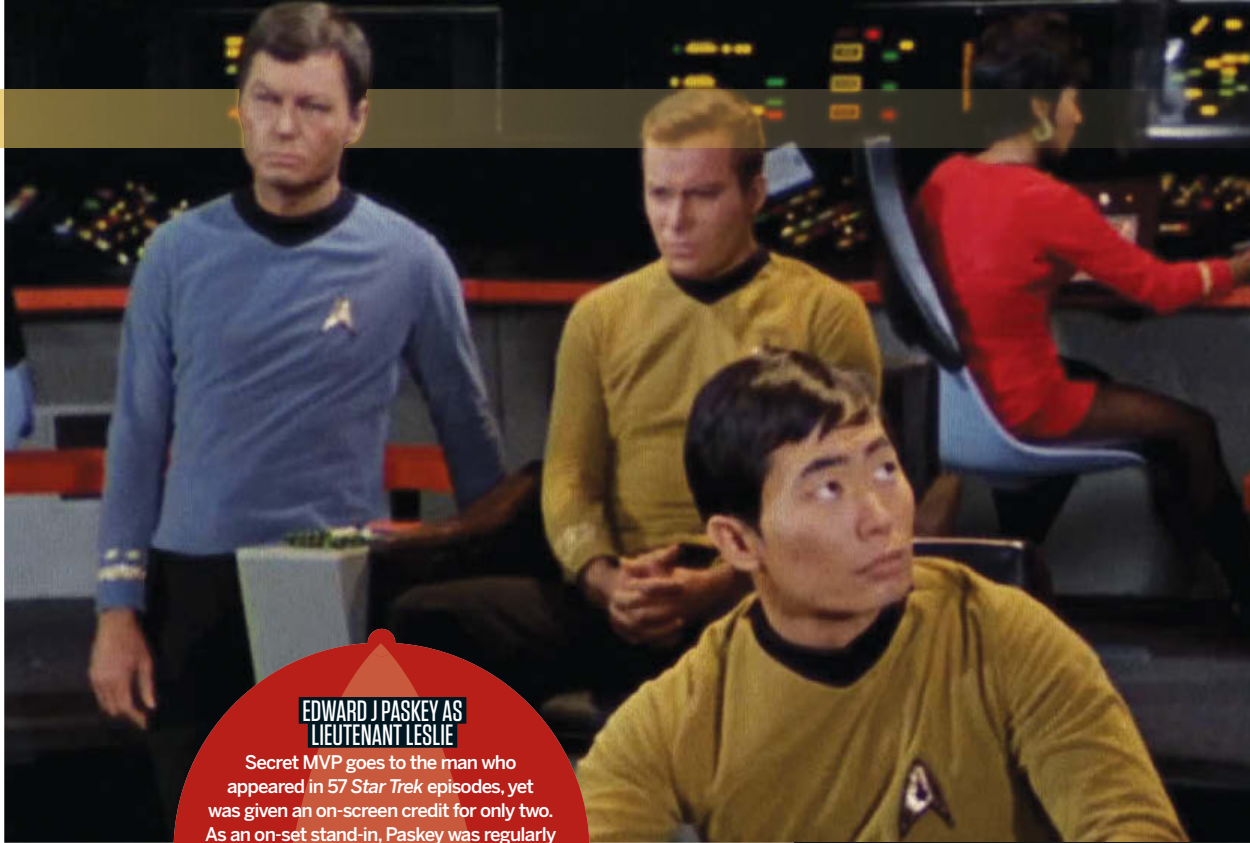
RUNNERS UP

- BALANCE OF TERROR**
SEASON ONE, EPISODE 15
- THE CORBOMITE MANOEUVRE**
SEASON ONE, EPISODE 10
- AMOK TIME**
SEASON TWO, EPISODE ONE

WORST EPISODE



SPOCK'S BRAIN
SEASON THREE, EPISODE ONE
 Everyone always picks on 'Spock's Brain', but there's an excellent reason for this: it's awful. Even in the mostly not-very-good third season (which does have a few brilliant episodes, to be fair), 'Spock's Brain' stands out as the worst of the lot. The Vulcan's brain is quite literally stolen, and it's up to the crew of the Enterprise to get it back.



EDWARD J PASKEY AS LIEUTENANT LESLIE

Secret MVP goes to the man who appeared in 57 *Star Trek* episodes, yet was given an on-screen credit for only two. As an on-set stand-in, Paskey was regularly seen but rarely heard. He was referred to as 'Connors' by McCoy, but will always be known to fans as Leslie. The versatile Paskey also acted as Doohan's hand-double and Shatner's body double. It wouldn't be the same without him.

➤ looking at the bridge of the Enterprise. White, All-American Jim Kirk may be sitting in the Captain's chair, but the importance of having a black character and Japanese-American character working as equals alongside him cannot be overstated. Here was representation of a kind that had not been seen on television before.

"When I was a kid, it was really important to me to see George Takei on television," John Cho told us while discussing *Star Trek Beyond*. "Growing up in the early Eighties in Houston, Texas, I just felt alone and not represented. So when I turned on the TV, it was exciting to see him representing Asian Americans."

Martin Luther King's reaction to hearing that Nichelle Nichols was

planning on leaving the show after its first season reminded the actor of just how important she was. She told the Archive

Of American Television that King was introduced to her as a fan, and revealed that it was the only show that he and Coretta allowed their children to watch. When she told him that she was leaving, he said, "You cannot. Don't you understand what this man has achieved? For the first time on television we will be seen as we should be seen every day."

HISTORY WOULD LATER BE MADE WITH TELEVISION'S FIRST INTERRACIAL KISS IN THE SEASON THREE EPISODE 'PLATO'S STEPCHILDREN', SECURING *STAR TREK*'S legacy as a culturally vital work.

Given the wider importance of the show, it can be easy to overlook that a key reason for its continuing popularity is that it is hugely entertaining. Look at gripping episodes like 'Space Seed', which introduces the great Khan Noonien Singh (Ricardo Montalban), or the nail-biting 'The Doomsday Machine', in which a deranged Commodore is intent on taking the Enterprise on a suicide mission. It could bring real threat to Boy's Own adventures in 'Spectre Of



Tribbles! *Star Trek* was more than capable of mixing comedy with its more serious subject matter.

1 MARCH 1968
 After 'The Omega Glory' airs, NBC announces live that *Star Trek* has been renewed for a third season.

20 SEPTEMBER 1968
 Season Three begins with 'Spock's Brain'. The new timeslot, 10pm on Fridays, is a death knell for the show, and its ratings plummet.

FEBRUARY 1969
Star Trek is cancelled by NBC.

21 JANUARY 1972
 The first *Star Trek* convention takes place in New York, with more than 3,000 attendees over the weekend.



For the first time on TV, *Star Trek*'s cast encompassed a variety of races and cultures.



As the two leads, Kirk and Spock provided the heartbeat of the show.



TRIBBLES

The little balls of fluff are adorable, but a total nuisance. Driven by their need to eat and reproduce, the Tribbles are the heart of *Star Trek*'s funniest episodes, smothering Captain Kirk, irritating Klingons, eating everything and finally providing Scotty with the means for the ultimate in prank vengeance.

THE ANIMATED SERIES

After *Star Trek* was cancelled by NBC in 1969, it became clear that a mistake might have been made, leading to the creation of an animated series.

After Roddenberry refused to go along with a kid-friendly version, we were given a series that essentially picks up where the live-action show left off. However, budgetary constraints were a big issue, resulting in Walter Koenig not being hired (and initially Nichelle Nichols and George Takei, until Leonard Nimoy threatened to quit), and animation that is frequently unimpressive, despite Roddenberry's attempts to take advantage of the medium to show more wild and wonderful creatures. It was cancelled after just two seasons.

That being said, the writing was frequently strong, and we'd encourage fans of the show to give the animated series a chance. If you only watch one episode, we'd urge you to check out 'Yesteryear', in which Spock travels back to his own childhood to save his life. It gives us a fascinating glimpse into Spock's early years and family life (Mark Lenard returns as Sarek), and is wonderfully performed by Nimoy.



WE'RE HUMAN BEINGS WITH THE BLOOD OF A MILLION SAVAGE YEARS ON OUR HANDS! BUT WE CAN STOP IT

CAPTAIN JAMES T. KIRK, 'A TASTE OF ARMAGEDDON'

The Gun', it could do straight-up horror in 'The Devil In The Dark', and of course it could do gladiator matches, as seen in 'Arena' and 'Amok Time'. It could even do comedy brilliantly, as evidenced by the sublime 'The Trouble With Tribbles'.

And although much has been made of the rivalry between the actors, with reports of Shatner stealing the lines, close-ups and even bicycles of his co-stars, the quality of the ensemble shines through. From James Doohan's stalwart Montgomery Scott to Walter Koenig's precocious Pavel Chekov, each Enterprise crewmember is vital, likeable and

unique, which is even more impressive given what they sometimes had to work with (Takei and Koenig reportedly had to share a dressing room and a script). This is why classic episodes like 'Mirror, Mirror' and 'The Naked Time' work so well, using the actors' abilities and our love of these

characters to explore their dark and repressed sides.

And then, of course, there's the leading trio: Kirk, Spock and McCoy. As DeForest Kelley's role was expanded, Bones and Spock became the twin elements of Kirk's conscience, with McCoy reminding him of the human cost and Spock of the wider importance. The chemistry between these three actors is incredible, and they're at their best in their scenes together. When the antagonism between Bones and Spock threatens to really explode (as it frequently did), it's like watching two of your best friends fight, and while Shatner's performance has been lovingly pastiched in the decades since, he's absolutely perfect in the role.

In truth, we've barely scratched the surface of why *Star Trek* is just as important today as it was 50 years ago. It was relevant, and still is. It was great entertainment, and still is. It was the launch pad for everything that has come since, but it has a worth beyond its parent status. *Star Trek* will still be discussed and discovered in 50 years' time, and beyond.



8 SEPTEMBER 1973

Star Trek: The Animated Series airs on NBC to strong reviews but disappointing ratings. It is cancelled after two seasons.

7 DECEMBER 1979

Star Trek: The Motion Picture is released. Despite some concerns over script, budget and tension between Roddenberry and the filmmakers, the film is a box-office smash and kick-starts the movie franchise.

24 OCTOBER 1991

Gene Roddenberry dies in Santa Monica, aged 70. The following year, some of his ashes are flown into space before being returned to Earth.

6 DECEMBER 1991

Star Trek VI: The Undiscovered Country is released, the last film featuring all the original crew. It is a critical and commercial success.

TO BOLDLY GO ON

CHARTING THE FORTUNES OF THE ORIGINAL SERIES MOVIES

WORDS JONATHAN HATFULL

STAR TREK THE MOTION PICTURE

Director Robert Wise
Release date 7 December 1979 **Writers** Harold Livingston, story by Alan Dean Foster



THE PITCH The Enterprise crew re-forms to investigate an energy cloud that has already destroyed three Klingon vessels and is heading towards Earth. Kirk takes command of the newly restored Enterprise, but they're about to realise that this threat is closer to home than they think.

A SMOOTH PRODUCTION? Yes and no. Gene Roddenberry frequently clashed with Paramount, which caused significant delays and a string of writers and directors to join and leave the project. Constant rewrites and continued interference resulted in a muddled story and a mad rush to get it finished for the Christmas release, but it was a box-office smash.

THE FINISHED PRODUCT It's quite slow going, but well worth your patience. The sheer scale that Robert Wise brings to the film is hugely impressive, Douglas Trumbull's effects are stunning, and there's a real joy to seeing the crew reconnect. Roddenberry's involvement would be limited from here on out.



BUDGET VS BOX OFFICE

\$46 MILLION
\$139 MILLION **+93M**

STAR TREK II: THE WRATH OF KHAN

Director Nicholas Meyer **Release date** 4 June 1982 **Writers** Jack B Sowards, Nicholas Meyer



THE PITCH An old nemesis of Kirk comes back to haunt him: someone who knows his every move, his every thought, his every trick – or does he? Does the crew have what it takes to defeat... KHAAAAAN?

A SMOOTH PRODUCTION? The budget was reduced, but producer Harve Bennett had the masterstroke of bringing back the villain from episode

'Space Seed', and *Trek* newcomer Nicholas Meyer distilled the *Trek* spirit into a thrilling blockbuster. Leonard Nimoy had such a good time that he changed his mind about leaving the franchise.

THE FINISHED PRODUCT *The Wrath Of Khan* is the best *Trek* movie ever made. It's gripping, it's moving, it's got the best villain, and it's full of iconic moments. From "Botany Bay!" to Spock's death, it's truly classic *Trek* that hasn't aged a day.



STAR TREK III: THE SEARCH FOR SPOCK

Director Leonard Nimoy **Release date** 1 June 1984 **Writer** Harve Bennett



THE PITCH The crew becomes involved in a battle over the Genesis planet, the location of the body of Spock, whose consciousness is alive and well in Dr McCoy. Can they defeat Kruge (Christopher Lloyd) and put their friend back together?

A SMOOTH PRODUCTION? The success of *Wrath Of Khan* meant that a third film was greenlit a day after release, with producer

Bennett writing and Nimoy directing. There were time and budgetary pressures, issues with finding a way to surprise the audience, and effects were completed at the last minute.

THE FINISHED PRODUCT It's a bit of a bit of a mixed bag. Nimoy does a wonderful job of directing his actors, but the inevitability of the film's ending does hurt it. There are some great character moments, but this is one of the more forgettable movies.



\$16 MILLION
\$87 MILLION **+71M**

THE BIG SCREEN

STAR TREK IV: THE VOYAGE HOME

Director Leonard Nimoy **Release date** 26 November 1986

Writers Steve Meerson, Peter Krikes, Nicholas Meyer, Harve Bennett



THE PITCH On their way back to Earth to answer for their actions in *The Search For Spock*, the Enterprise crew encounters a probe putting out a dangerous signal. Realising that it matches a humpback whale song – a creature that is now extinct – they head for Earth, 1986.

A SMOOTH PRODUCTION? Nimoy was actively courted by Paramount to direct, although Shatner required a hefty pay increase to return. Nimoy and Bennett pitched an idea that had no villain, a positive message addressing a global issue and a warmer feel overall. The result was humpback whales and a San Francisco location shoot.

THE FINISHED PRODUCT The warmth of *The Voyage Home* continues to charm today, as Nimoy and the various writers delivered a family-friendly adventure that had fish-out-of-water humour and a classic *Trek* message at its core. It's one of the most fondly remembered *Trek* films, and with good reason. It's still absolutely charming.



STAR TREK VI: THE UNDISCOVERED COUNTRY

Director Nicholas Meyer

Release date
6 December 1991

Writers Nicholas Meyer,
Denny Martin Flinn



THE PITCH The Klingon Empire approaches the Federation in the hopes of agreeing a peace treaty, with Kirk acting as a reluctant intermediary. However, when Klingon Chancellor Gorkon is attacked, the crew must put aside their prejudices to find the culprits and keep the peace

A SMOOTH PRODUCTION? There was a lot of discussion about what the final film should be (Walter Koenig pitched a story that would kill all but two of the crew), but Nimoy's Cold War-inspired 'What if the Wall came down in space?' storyline was chosen over Roddenberry's objections. There were concerns over the dialogue, and the effects were ambitious.

THE FINISHED PRODUCT It's a mostly satisfying conclusion to *The Original Series'* movie saga, and a definite upturn in quality following *The Final Frontier*. The entire supporting cast is great, particularly Christopher Plummer as the villainous Chang, and it's heart-warming to see the crew together for one final time.



STAR TREK V: THE FINAL FRONTIER

Director William Shatner **Release date** 9 June 1989 **Writer** David Loughery



THE PITCH A hostage crisis reveals itself to be something more sinister: Spock's half-brother Sybok wants to reach the centre of the universe to contact a being that may well be God himself.

A SMOOTH PRODUCTION? Shatner's agreement to star in *The Voyage Home* included his directing the next film. There were plenty of concerns over the 'Kirk vs God'

plotting, which was gradually tempered, and disagreements over the behaviour of several key characters, but shooting went relatively smoothly. George Takei acknowledged Shatner's gift for keeping studio pressure away from the cast.

THE FINISHED PRODUCT It's almost definitely the weakest of the films. *The Final Frontier* has some fun action sequences and at least one classic line, but it's muddled and a bit of an ego trip.



\$21 MILLION
\$133 MILLION +112M

\$33 MILLION
\$63 MILLION +30M

\$27 MILLION
\$96.9 MILLION +69.9M

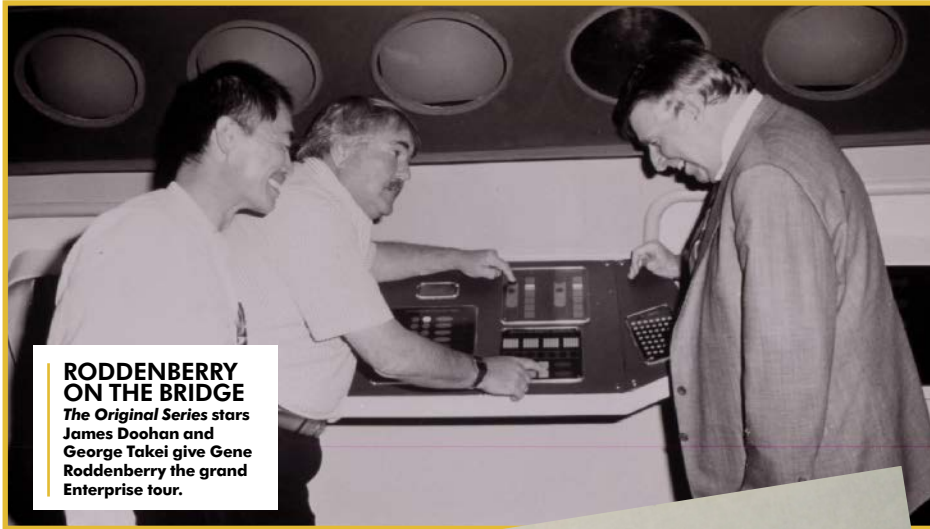


BEHIND THE SCENES OF THE 50-YEAR MISSION

CANDID PHOTOGRAPHS TAKE US BEHIND THE SCENES ON STAR TREK



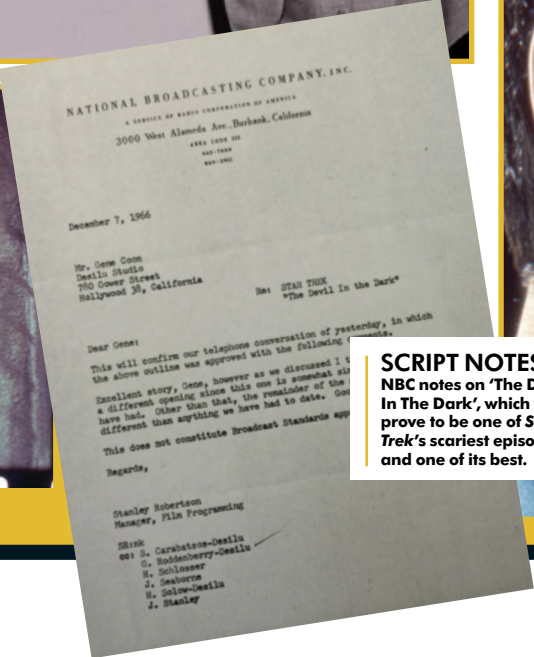
CLOSE-KNIT TEAM
The fantastic chemistry between the three leads is a huge part of why *Star Trek* has remained a classic 50 years and a multitude of adventures later.



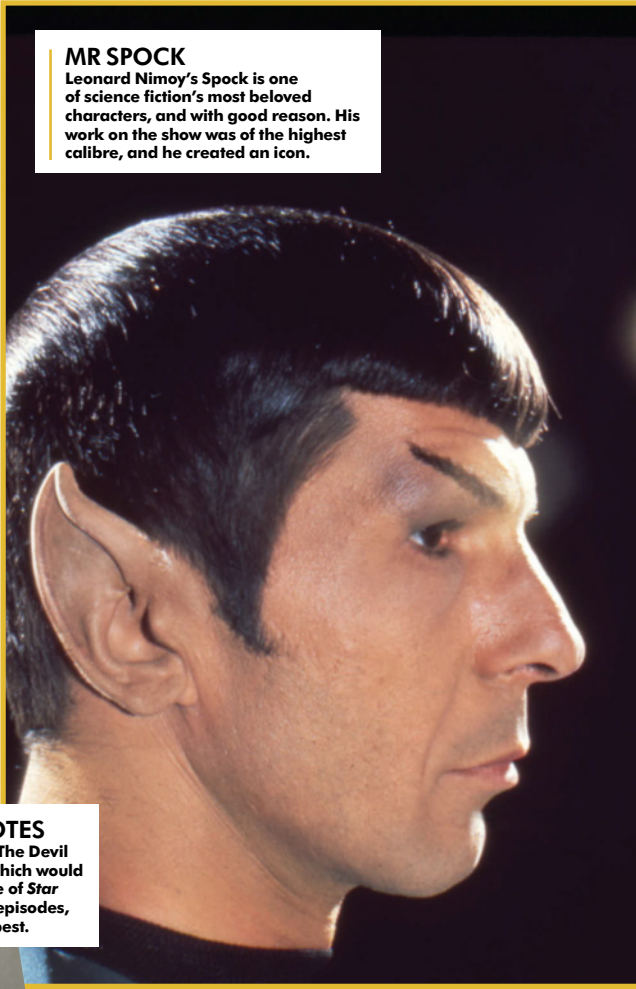
RODDENBERRY ON THE BRIDGE
The Original Series stars James Doohan and George Takei give Gene Roddenberry the grand Enterprise tour.



POWER OF GOD
Kirk tangles with William Campbell's god-like Trelane in 'The Squire Of Gothos'. Campbell would return as Koloth in 'The Trouble With Tribbles'.



SCRIPT NOTES
NBC notes on 'The Devil In The Dark', which would prove to be one of *Star Trek's* scariest episodes, and one of its best.



MR SPOCK
Leonard Nimoy's Spock is one of science fiction's most beloved characters, and with good reason. His work on the show was of the highest calibre, and he created an icon.



ON THE RED CARPET
 Nichelle Nichols, Nimoy, William Shatner and Persis Khambatta enjoy the limelight at the *Star Trek: The Motion Picture* premiere, as the franchise was finally given the revival it deserved.

THE FIFTY-YEAR MISSION: A PERSONAL VIEW

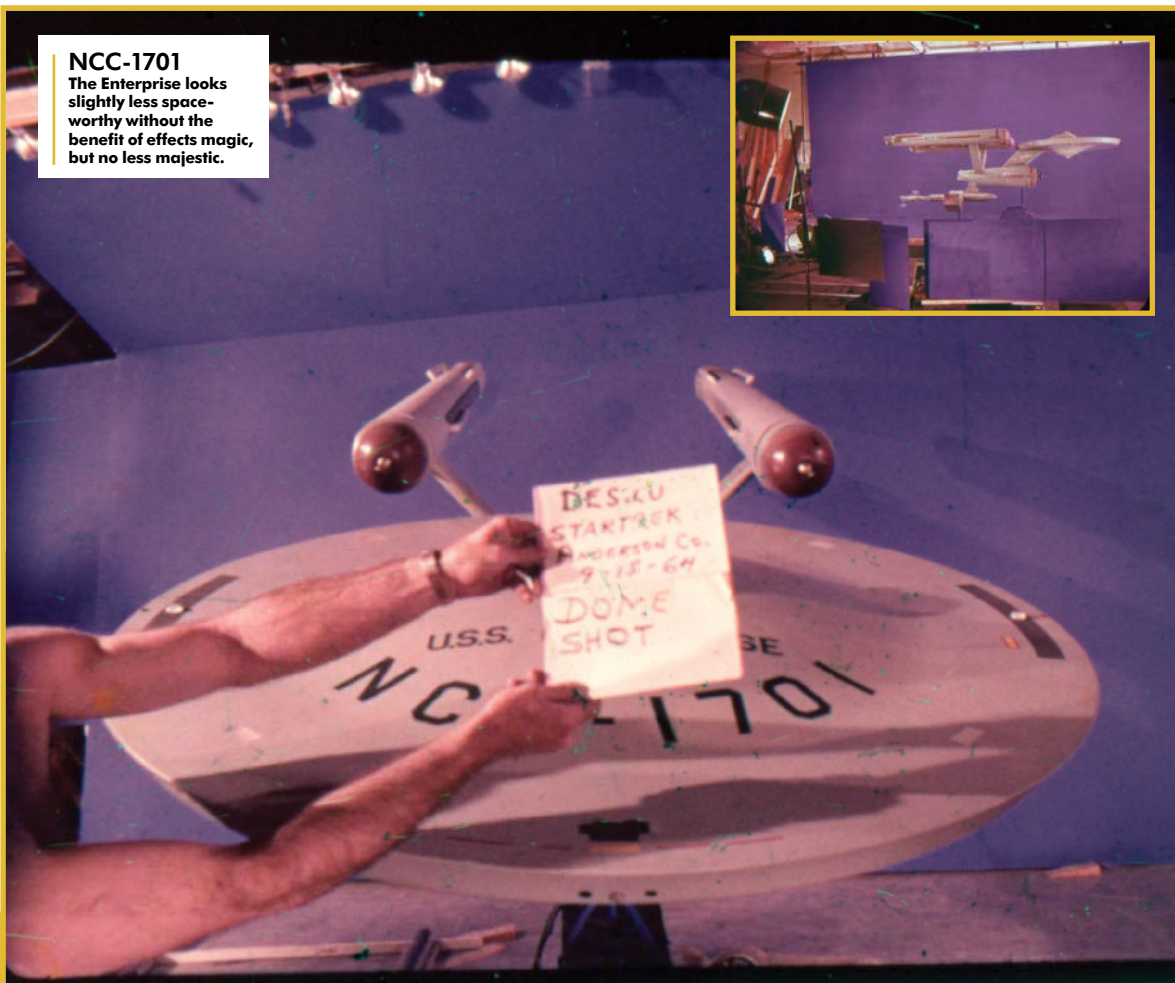
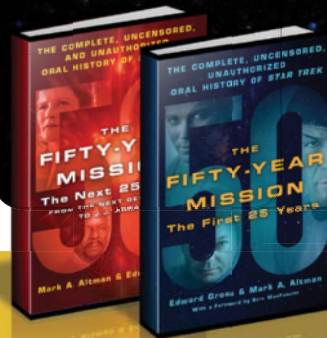
Writer and SciFiNow contributor Edward Gross talks about his new books chronicling the history of Star Trek

When discussing the 50th Anniversary of *Star Trek*, the inevitable question that arises is why the concept endures half a century after its creation. Pose that to 100 people, and you're likely to get as many different responses.

Personally, it's been a part of my life since its 1966 debut, whether I was 'playing' *Star Trek* on the streets of Brooklyn with my friends during the show's original run, attending the first ever *Star Trek* convention in 1972 in New York City, religiously re-watching episodes five nights a week throughout the Seventies, waiting in line for *Star Trek: The Motion Picture* and its sequels, or then becoming an entertainment journalist in the mid Eighties and getting the opportunity to begin covering the franchise.

All of that has culminated in my two-volume book series, *The Fifty-Year Mission: The Complete, Uncensored, Unauthorized Oral History Of Star Trek*, which stands as the epitome of a labour of love. Mark A Altman (my co-author) and I have spent over three decades covering the franchise, and all of that plus much more has come together to create what we hope serves as the definitive history of *Star Trek*, presenting the views of hundreds of people who were either there or touched by it at some point.

Both volumes are available to buy through Amazon for £21.99 each. You can find out more, and let us know what you think via Twitter @50yearmission.



NCC-1701
 The Enterprise looks slightly less space-worthy without the benefit of effects magic, but no less majestic.



WORDS POPPY-JAY PALMER

NOTHING WITHOUT FANS

STEP INTO THE WORLD OF THE MOST DEDICATED FANDOM AROUND

AS WITH ALL SCI-FI, STAR TREK IS NOTHING WITHOUT ITS ENORMOUS FAN BASE. IT'S OFTEN CONSIDERED THE pinnacle of geekdom, after all. To many people, there's nothing geekier than a group of fanatics discussing the ins and outs of *Star Trek*. Anyone actually part of the fandom, however, knows it's more than that; it's about hope, exploration and enthusiasm. It's about coming together and enjoying something. Above all, it's about being a family.



Klingon even has its own language, spoken by fans.

© Eric

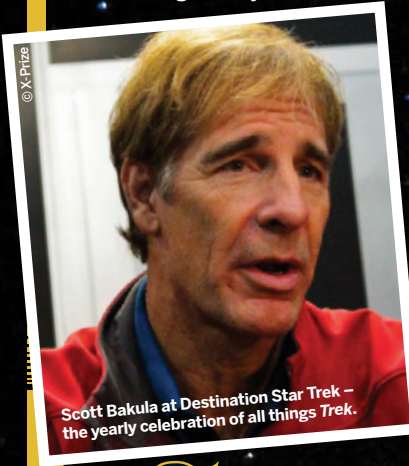


© William Tung



Arguably, it was *Star Trek* that invented the concept of fandom.

© Randy359th



Scott Bakula at Destination Star Trek – the yearly celebration of all things Trek.

WELCOME TO STARFLEET

Everything you need to know about the world's largest *Star Trek* fan club

Active since 1974, STARFLEET the International *Star Trek* Fan Association officially won the title of the world's largest *Star Trek* fan club in 2003. It's the must-join fan club for any Trekkie or Trekker looking to make friends within the fandom and honour Gene Roddenberry's legacy wherever they go. From games to community work to opportunities for monetary scholarships, there really is something for everyone.

The club is worldwide, but it's also divided into local chapters, meaning it's a heck of a lot easier to organise a get-together than in most fan clubs. Granted, most of the chapters are in the United States, but there's also a handful spread out across the globe, with chapter sizes ranging from ten members for dozens of them.

What makes STARFLEET so unique is that it's modelled after the actual

Starfleet, with a chain of command made up of Commanding Officers and First Officers and everything. If you want to be assigned a rank, you get assigned a rank, and then you serve your crew (other members) for a few years. If you do well, you get promoted. If you want to be Captain, you work your ass off and you damn well could be Captain. It's like being in *Star Trek*, but for real.

To join STARFLEET, visit sfi.org.



"It's inspired me by its vision of where we *should* be if pulled together as a species." @StrFemaleLeads

"My real life job title was Medical Scientific Officer. It was an inspiration to this little girl!" @RachelTurnham

"*Star Trek* is such a refreshing and optimistic view of the future. Almost fantasy in a way, but that's the joy of it, really." @mattyjdennis

A MUSICAL ENTERPRISE

EXPLORING STAR TREK'S SOUNDTRACK

WORDS CHARLIE BRIGDEN



© ESA/NASA

FANS ON FILM

Trekkies and Trekkies 2 get up close with fandom

The limelight was shifted from the likes of Shatner and Nimoy and onto many a *Star Trek* fan in the 1997 documentary film *Trekkies*, directed by Robert Nygard, as it attempted to understand the franchise's powerful following and its fan appeal. The film carried the tagline 'A hilarious look at the universe's most fervent fans.' *Trekkies* included an interview with Barbara Adams, a fan who garnered media interest when she discussed the Starfleet uniform she wore to the Whitewater scandal trial with a reporter while she was serving as a juror. In 2004, Nygard followed up his film with a sequel, *Trekkies 2*, which held more of an emphasis on the Trekkies and Trekkers of Europe. Its tagline was 'How much is too much?'



IN ALL THE WAYS THAT STAR TREK WAS GROUNDBREAKING, THE ONE ELEMENT THAT GETS THE LEAST ATTENTION IS ITS MUSIC. OVER A DOZEN COMPOSERS CREATED

scores for the original series, all of who put their unique musical stamp on the show. Soundtrack producer Neil S Bulk worked on the 'complete series' soundtrack boxset, and has special insight into the music from 1966-69.

"There are two reasons for this," Bulk says about the popularity of the music. "The first one is it's good music. The other reason has to do with repetition. When *Star Trek* was on the air, they didn't score every episode. They'd score a handful at the start of the season, and then use that music. They'd also record library cues from previous seasons. So now you're hearing the same music week after week. And then the show became a massive success, and now you're hearing the same music every day."

After being questioned on his favourite music from the show, Bulk settled on those from composer Gerald Fried. "[He] was really the voice of Season Two. He scored three episodes ['Catspaw', 'Friday's Child', and 'Amok Time'], and while working on them I kept having recollections of the music occurring in other episodes beyond those that he scored."

The discovery of the original tapes was something special, certainly to



Neil S Bulk (right) produced the reissued soundtracks for TOS episodes like 'Friday's Child' and 'Catspaw' (below).

Bulk's delight. "I was sent scans of the boxes, and I saw the reels for 'The Enemy Within', one of my favourite scores. It was at that moment that I realised this was actually happening. That was a pipe dream I'd had growing up, loving *Star Trek* and wanting this music. I'm thrilled that it turned out well and that people enjoy it. I hear about it all the time."

One of the many reasons why the set was important was that it told the history of the music. "For years we were told that Alexander Courage didn't contribute to Season Two," Bulk says.

"Except now we know he recorded the extended main title and wrote about 30 minutes of library music, some of it very iconic. Learning the origin of the electronic violin version

of the main titles was also something we discovered while working on this set. A lot of musical mysteries were cleared up with this release, and I'm proud to have contributed to that."

Star Trek: The Original Series Complete



Soundtrack Collection is available now from La-La Land Records.

LYRICALLY ENGAGING

How the *Star Trek* theme tune could have been very different

Everyone remembers *Enterprise's* song, but the reality is that it wasn't the first *Trek* theme to feature words. Gene Roddenberry actually wrote lyrics for Courage's theme, leading to false claims of a rift between the pair. But beyond the gossip and sensationalism, here are those infamous lyrics:

Beyond the rim of the star light,
My love is wandering in star flight,
I know he'll find in star clustered reaches,
Love, strange love, a star woman teaches.

I know his journey ends never,
His star trek will go on forever,
But tell him while he wanders his galaxy,
Remember, Remember, Remember me.



"*Star Trek* gives us hope. A reason to believe in the future, that one day we'll have it all figured out, for the most part..." @lisaplant4

"How can you not love a series that gave us Tribbles? #nuffsaid" @zetamino

"Because of its sense of exploration and its optimism for a better future. #nuffsaid" @CalebBeldom

"Because sci-fi is just the template it uses to tell incredible stories of how as a race we can be better than we sometimes are." @Andy_Lonsdale21



THE NEXT GENERATION

TIMELINE

10 OCTOBER 1986
Paramount announces *Star Trek: The Next Generation*, a new TV series with an all-new crew, having finally secured the participation of Gene Roddenberry.

20 SEPTEMBER 1987
The first episode, 'Encounter At Farpoint', airs to incredible ratings, although the two-hour pilot was just one of several massive bones of contention among the production team.

25 APRIL 1988
Tasha Yar is killed in 'Skin Of Evil' after Denise Crosby asks to leave.



Q John De Lancie's performance created one of *Star Trek*'s most iconic recurring characters: an unpredictable being with god-like powers. Q is just as likely to threaten to end our existence as he is to appear before you in fancy dress. His unpredictability and ultimate power is wonderful.



WORDS JONATHAN HATFULL

THE SHOW THAT BEAT THE ODDS TO DEFINE A FRANCHISE FOR A NEW GENERATION. MAKE IT SO!

SO MUCH GREAT SCI-FI IS BORN FROM STRUGGLE. THE TALES OF THE 'DIFFICULT' PRODUCTIONS FOR *BLADE RUNNER*, *STAR WARS* AND *2001: A SPACE ODYSSEY* HAVE BECOME LEGEND, AND *STAR TREK: THE NEXT*

Generation can stand proudly with those greats in overcoming the odds to become a true classic.

Looking back, it's hard to believe that *TNG* was anything other than a success story, but fans will tell you that the course of *Star Trek*'s first spin-off series did not run smoothly. The conflicts between Gene Roddenberry, who was finally back working on his baby after decades in the wilderness, the studio heads, who were having to deal with a titan who knew exactly how important he was, and the writers, who were having to deal with the restrictions their boss was placing on them, are the stuff of franchise lore and industry nightmares.

But out of that conflict came something special. Although the first season (and a lot of the second, if we're being brutally honest) is, to be polite, hit and miss, there's so much obvious

promise there; so many brilliant seeds planted for what's to come. At the heart of it all is a true ensemble, which is really what allowed the show to thrill and resonate for 176 episodes.

We would never suggest that *The Original Series* didn't have a great cast of characters, but the focus was always on Kirk and Spock. Although Captain Jean-Luc Picard (Patrick Stewart) is very much the leader, each of the seven main crewmembers had a significant part to play.

The writing team increasingly found compelling storylines in individual characters' journeys, most notably in ➤



The Next Generation introduced an all-new crew to the Enterprise.

INFO

Creator Gene Roddenberry

Dates active 1987-94

Number of seasons 7

Key cast Patrick Stewart, Jonathan Frakes, Brent Spiner, LeVar Burton, Michael Dorn, Gates McFadden, Marina Sirtis, Wil Wheaton, Denise Crosby, Whoopi Goldberg

Key writers Rick Berman, Ronald D Moore, Brannon Braga, Rene Echevarria, Joe Menosky, Michael Piller, Jeri Taylor, Maurice Hurley

Mission statement

These are the voyages of the Starship Enterprise, on a continuing mission to explore new worlds and to bring the Federation message of peace, cooperation and friendship to the universe. But there's always danger lurking somewhere out there...

21 NOVEMBER 1988

Season Two begins with Dr Katherine Pulaski (Diana Muldaur) replacing Dr Crusher (Gates McFadden) after writer Maurice Hurley reportedly demanded McFadden leave. Also first appearance of Whoopi Goldberg.

8 MAY 1989

The first appearance of The Borg in 'Q Who?'

25 SEPTEMBER 1989

Season Three starts with new head writer Michael Piller, and Ronald D Moore joins the writing team. Gates McFadden returns as Dr Crusher.

19 MARCH 1990

'Sins Of The Father' introduces Worf's brother Kurn, and begins the arc of Worf's family honour and the Klingon civil war.

18 JUNE 1990

'The Best Of Both Worlds' leaves viewers on an amazing cliffhanger as Picard is captured by the Borg.

THE NEXT GENERATION OF MOVIES

GENERATIONS (1994)

The first TNG film is a cluttered but lovable affair, if you can get past what they did to Jim Kirk. Malcolm McDowell's time-fiddling villain is great fun, and watching Picard and Kirk on screen together is an absolute pleasure.



FIRST CONTACT (1996)

The best TNG film, and probably the second best Trek movie, sees the Borg return with a vengeance for Picard and Data, while Riker has to try to make sure that humanity's first contact event actually takes place. This is just brilliant.



INSURRECTION (1998)

Somewhat less brilliant is *Insurrection*, a more politically driven story with the Prime Directive at its core. A peaceful planet is at the centre of a struggle for eternal youth, and the crew of the Enterprise must do what is right.



NEMESIS (2002)

Now remembered more for its early Tom Hardy performance (as evil Picard clone Shinzon) than anything else, *Nemesis* is decidedly imperfect, but does at least have a good Data story to offer. As a final movie, TNG deserved better.



First Contact is the closest *Star Trek* has come to bettering *Wrath Of Khan* to date.



THE BORG QUEEN

Alice Krige's take on the Borg Queen is one of sci-fi's most iconic villains. The Borg were well-established by the time *First Contact* hit cinemas in 1996, but Krige gave the race a whole new dimension, as she attempts to seduce Data into joining her order. Some fans felt that the introduction of a hive queen was illogical, given the Borg's status as a single mind, but Krige is too good for us to care.

➤ Worf's (Michael Dorn) struggles with his Klingon heritage and Data's (Brent Spiner) longing to be human.

If the first two seasons often felt quite dense and plot-heavy, from Season Three the stories would find ways to combine story, character and a message. This could be seen as early as Season Two's 'The Measure Of A Man', in which Picard must represent Data in a trial to prevent the android's cloning, and addresses the wider implications of consciousness and slavery, but even episodes with a more textbook 'story of the week' approach like Season Three's 'The Enemy', which strands Geordi LaForge (LeVar Burton) on a storm-lashed planet with a wounded Romulan adversary, illustrates Roddenberry's core theme of peace through understanding (even if Worf refuses to give blood).



By the time 'The Enemy' came around, TNG was on much, much surer footing, and it showed. Under new showrunner Michael Piller, the writing staff were able to play to the cast's strengths – and their own. The whole issue of 'no conflict' was gone, and we really started to explore the psyches of our characters. This is where the back-and-forth between Q (John De Lancie, consistently flawless) and Picard, which had already given the series some of its best episodes, really starts to get interesting. This is where we meet Worf's brother Kurn (the brilliant Tony Todd) and learn about the shameful allegations against their family name, which dog the Klingon throughout the series.

With episodes like 'The Defector', 'Deja Q', 'Yesterday's Enterprise', 'The Offspring' and 'Sins Of The Father', Season Three had clearly found itself, and it was concluded with the first half of what is still arguably their best story: 'The Best Of Both Worlds'.

TNG introduced several new alien races, but none had the same impact as the Borg. Introduced in the brilliant Season Two episode 'Q Who?', this race of cyborgs were a chilling contrast to the warm message of peaceful coexistence and cooperation of the Enterprise crew.

19 NOVEMBER 1990

The final series' regular appearance of Wil Wheaton as Wesley Crusher, who had asked to leave at the end of Season Three.

28 JANUARY 1991

First appearance of the Cardassians in 'The Wounded'.

4 NOVEMBER 1991

Leonard Nimoy guest-stars as Spock in two-parter 'Unification'.

12 OCTOBER 1992

James Doohan guest-stars as Montgomery Scott in 'Relics'.

3 JANUARY 1993

Star Trek: Deep Space Nine begins airing, with showrunners Piller and Behr dividing their time between the shows. Colm Meaney's O'Brien leaves the Enterprise for DS9.

By *TNG*, there is a tentative peace with the Klingons – Worf (Michael Dorn) is even a crew member.

THERE ARE TIMES, SIR, WHEN MEN OF GOOD CONSCIENCE CANNOT BLINDLY FOLLOW ORDERS
CAPTAIN JEAN LUC PICARD, 'THE OFFSPRING'

WHOOPI GOLDBERG AS GUINAN

The introduction of Whoopi Goldberg's Guinan in Season Two was a masterstroke. Her warmth and humour turned her into an essential part of the crew. More than 500 years old, it felt like the Enterprise was never the be all and end all for Guinan, but she was there because it was important. The scene in 'Q Who?' in which she raised her hands at the posturing prima donna hinted at hidden badassdom.

"Freedom is irrelevant," Picard is told, and the cliffhanger ending, which saw the Captain converted into the Borg creature Locutus, was a groundbreaking moment for the show. How could they leave fans on a moment like that?

It's also worth noting that even in its earliest seasons, *TNG* knew how to deliver peril. As... difficult as first season episode 'Skin Of Evil' is, the death of Tasha Yar (Denise Crosby) told the audience that nobody was safe. It's dangerous out there, and leaving us hanging with the prospect of a Borg Picard meant a lot of stress for fans.

It also paved the way for another thing that *TNG* did brilliantly: the two-parter. While any fan's top ten would be full of excellent one-offs, the writing team knew when to give a story room to breathe, whether it was the action-packed Season Four cliffhanger/Season Five opener 'Redemption', or Season Five's 'Unification', which gave Leonard Nimoy's return as Spock the weight it deserved.

But enough of this talk of writing: what about the cast? The *TNG* ensemble has to be one of the best-loved in television, with seemingly effortless chemistry creating a team that any viewer is immediately

invested in. It's always interesting to read about who went in for what part (Marina Sirtis and Denise Crosby were up for each other's characters), but it's impossible to think of anyone else occupying those roles.

It's why Gates McFadden's return as Beverly Crusher in Season Three is so welcome, it's why the scenes in Ten Forward or at Riker's poker table are as compelling as those on the bridge, and it's why those episodes in which Picard is forced to face himself (and there are a lot of those, from 'Family', in which he opens up to his brother, to 'The Inner Light', in which he lives a whole life with a family who turn out to be the memories of a long-dead race) connect so powerfully.

Perhaps more than any other *Star Trek* series, *The Next Generation* was about family, beyond blood relations (sorry, Wesley). When we go back to the series now, we're still impressed by the moral, social and political questions that it raises, but it's the men and women of the Enterprise who make each of those stories count.

BEST EPISODE



THE BEST OF BOTH WORLDS, SEASON THREE, EPISODE 26/SEASON FOUR, EPISODE ONE

The Borg had already been introduced via Q showing the crew that there are things they're simply not ready for, but only here was their power showcased. This episode isn't just notable for leaving audiences on the edge of their seats; it shows *TNG* delivering an action-packed story and using it to develop its characters, as Riker realises he's capable of command, but won't leave his Captain.

RUNNERS UP

THE INNER LIGHT SEASON FIVE, EPISODE 25

YESTERDAY'S ENTERPRISE SEASON THREE, EPISODE 15

DARMOK SEASON FIVE, EPISODE TWO

WORST EPISODE



CODE OF HONOR SEASON ONE, EPISODE FOUR

We nearly went with 'The Naked Now', but this instalment is just plain ugly. Tasha Yar is kidnapped by the Ligonians, where she's challenged to a fight by the 'first one' of the leader's women. Apparently this was originally pitched as having a lizard-type people. What resulted was an outdated and offensive vision of an African tribe.

23 MAY 1994

The two-hour finale 'All Good Things' brings the series to a close after seven seasons, as Paramount decides to continue the franchise on the big screen.

11 SEPTEMBER 1994

Star Trek: The Next Generation is nominated for the Emmy award for Outstanding Drama Series for Season Seven.

18 NOVEMBER 1994

Picard and the crew of the Enterprise return on the big screen in *Star Trek: Generations*.

13 DECEMBER 2002

The *TNG* crew's final film, *Nemesis*, is released to disappointing box-office numbers and reviews.

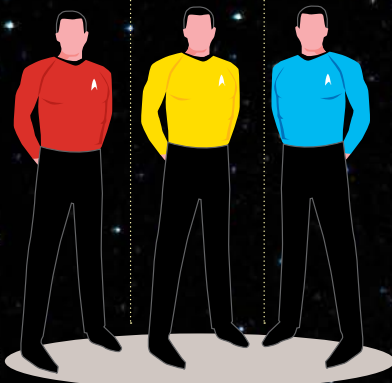
28 APRIL 2012

The entire cast gathers in Calgary for a special 25th anniversary reunion.

STAR TREK: BY THE NUMBERS

THE ORIGINAL SERIES CREW DEATHS

Were Redshirts really the most expendable crew members? Probably...



22/18 DAYS/HOURS

The amount of time it would take to watch every Star Trek movie and episode back to back

"BEAM ME UP, SCOTTY"

This iconic Star Trek quote was never actually said out loud on the show

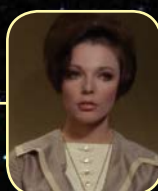
WHERE HAVE I SEEN YOU BEFORE?



KELSEY GRAMMER
(TNG: 'Cause And Effect')



DWAYNE JOHNSON
(Voyager: 'Tsunatse')



JOAN COLLINS
(TOS: 'The City On The Edge Of Forever')



FAMKE JANSSEN
(TNG: 'The Perfect Mate')



TOM MORELLO
(Voyager: 'Good Shepherd')

\$478,946,711,160

The amount of money it would cost to build the Enterprise

MOST COMMON RACE BY APPEARANCES

(EXC. HUMANS AND MAIN CAST MEMBERS)



123

KLINGON



112

VULCAN



101

CARDASSIAN



92

FERengi



77

BOLIAN



59

ROMULAN

ASTONISHING FACTS AND TRIVIA FROM THE FIVE-YEAR MISSION AND BEYOND

INSIGNIAS **COMMAND** **MEDICAL/SCIENCE** **OPERATIONS**

ENTERPRISE THROUGH THE YEARS

How the Federation's top flagship has changed



8

The number of times the Enterprise has either crashed or been destroyed

EVOLUTION OF THE KLINGONS



Worf is the most commonly recurring character, having appeared in both TNG and DS9

34

The number of Vulcan nerve pinches performed in TOS

Before her death in 2008, Gene Roddenberry's wife Majel Barrett appeared in every series and film of Star Trek

38



JEM'HADAR

33



VORTA

31



BORG

31



EL-AURIAN

AT THE BOX OFFICE

\$139,000,000

STAR TREK: THE MOTION PICTURE (1979)



\$95,800,000

THE WRATH OF KHAN (1982)



\$87,000,000

THE SEARCH FOR SPOCK (1984)



\$133,000,000

THE VOYAGE HOME (1986)



\$70,200,000

THE FINAL FRONTIER (1989)



\$96,900,000

THE UNDISCOVERED COUNTRY (1991)



\$120,000,000

GENERATIONS (1994)



\$150,000,000

FIRST CONTACT (1996)



\$117,800,000

INSURRECTION (1998)



\$67,312,826

NEMESIS (2002)



\$385,680,446

STAR TREK (2009)



\$467,381,584

STAR TREK INTO DARKNESS (2013)



\$1,930,074,856

Total Box Office Income

DEEP SPACE NINE

THE TNG SPIN-OFF IS VIEWED AS ONE OF THE BEST THINGS TREK EVER DID. HERE'S WHY...

WORDS JONATHAN HATFULL

WHEN WE THINK ABOUT STAR TREK, WE THINK OF BOLDLY GOING, NEVER-ENDING VOYAGES AND STRANGE NEW WORLDS. SO WHEN

TNG writer/producers Rick Berman and Michael Piller pitched *Deep Space Nine*, which swapped the Enterprise for a space station, it must have seemed like a bit of a gamble. Ultimately, it paid off handsomely, creating what many fans see as the best that *Star Trek* has to offer.

If the TNG pitch was 'no conflict', then DS9 offers something very different, introducing characters still reeling from violent and traumatic events, before pitching them into the midst of war again.

Our Captain is Benjamin Sisko (Avery Brooks), a single father grieving for his wife, killed by the Borg during Picard's Locutus period. He takes over the formerly Cardassian space station, and finds himself caught in the middle of an uneasy truce between DS9's previous owners and the peaceful Bajorans. When a Bajoran wormhole is discovered, the seeds are sown for the show's adventures and, tragically, conflicts.

We're all familiar with the 'wagon train in space' description for the original series. If we're sticking with the Western analogy then DS9 is *Deadwood*, with Sisko as the mayor struggling to maintain order, while encouraging the Ferengi to keep the atmosphere and economy booming. Racial tension is rife, and old grudges threaten to explode into violence. It's a powder keg, and that's without mentioning that the Bajorans regard Sisko as the Emissary of the Prophets.

When the show does eventually kick off its Dominion War storyline, DS9 reaches another level of storytelling depth, and often darkness. Regarded as the gloomiest of the *Trek* series, DS9 gave us episodes that acted as Holocaust

trial analogies ('Duet'), asked how far its heroes would go to do the right thing ('In The Pale Moonlight') and examined whether or not the Federation was intrinsically a good thing.

But it's not all about darkness. This was a series that could be just as heartbreaking as TNG ('The Visitor' is easily the equal of 'The Inner Light'), and it showed a sense of humour, whether through sending Quark, Rom, Nog and Odo back to 1947 Roswell in 'Little Green Men', giving its ship's doctor his secret agent fantasy in 'Our Man Bashir', or pitching the crew into a classic *Trek* episode in 'Trials And Tribble-ations'.

At the heart of it is another excellent ensemble, led by Nana Visitor (first officer, Kira), René Auberjonois (shapeshifting security chief Odo),



Introduced in TNG, the Cardassians made for great villains.

GUL DUKAT

Marc Alaimo is superb as Cardassian leader Gal Dukat, providing a through line for the series as the race's relationship goes from uneasy truce to war. He's more complex than a simple villain, and capable of being truly nefarious when he needs to be, making him a worthy antagonist for Sisko.

Alexander Siddig (Chief Medical Officer Bashir), Terry Farrell (sympathetic science officer Dax), Colm Meaney (the frequently tortured Chief O'Brien), Cirroc Lofton (Sisko's sensitive son Jake) and Armin Shimerman (canny Ferengi bar-owner Quark), while Michael Dorn

would join the cast as Worf in the fourth season. Then there's Brooks as Sisko, who combines the strength of Kirk and the diplomacy of Picard with an emotional depth all of his own.

The brilliance of DS9 often feels overlooked, but it rewards revisiting, and newcomers owe it to themselves to investigate this brilliant series.

IT'S EASY TO BE A SAINT IN PARADISE

CAPTAIN BENJAMIN SISKI



BEST EPISODE



IN THE PALE MOONLIGHT SEASON SIX, EPISODE 19

This episode gave us a powerful look at one of Benjamin Sisko's greatest moral choices. Narrated to the camera as a Captain's log, he explains how the weight of never-ending loss of life led to his forging a reason for the Romulans to enter the war on the Federation side. Detailing each moral compromise, it's a brutally honest examination of how far a good man will go for the greater good, with a gut-punch of an ending. "I will learn to live with it... Because I can live with it... I can live with it... Computer, erase that entire personal log."

RUNNERS UP

DUET SEASON ONE, EPISODE 19

THE VISITOR SEASON FOUR, EPISODE TWO

FAR BEYOND THE STARS SEASON SIX, EPISODE 13

WORST EPISODE



LET HE WHO IS WITHOUT SIN SEASON FIVE, EPISODE SEVEN

There are quite a few contenders here. However, we've chosen the terrible fifth season episode 'Let He Who Is Without Sin,' which sends Worf, Dax, Bashir, Leeta and Quark on holiday to a pleasure planet. Jealousy ensues, and Worf somehow ends up aligning himself with a fundamentalist group. There's one quite good moment in which Worf reveals a bit about his history, but overall this is pretty dire.

TIMELINE

18 AUGUST 1992
Filming begins on *Star Trek: Deep Space Nine*'s pilot episode 'Emissary', and is completed on 25 September.

3 JANUARY 1993
'Emissary' airs, marking the first time that two *Star Trek* series have been in production at the same time.

24 APRIL 1994
Episode 'The Maquis' picks up elements of *The Next Generation* episode 'Journey's End' and begins the show's acclaimed Maquis storyline.

15 MAY 1994
The DS9 Mirror universe is introduced in 'Crossover'



MORN

Morn, played by Mark Allen Shepherd, was a regular presence in Quark's bar, and was described as talkative and hilarious. He was the absent centre of the brilliant 'Who Mourns For Morn', although his passing was not all it seemed to be. Let's all raise a glass to the big guy.

INFO

Creators Rick Berman, Michael Piller

Dates active 1993-99

Number of seasons 7

Key cast Avery Brooks, Nana Visitor, René Auberjonois, Alexander Siddig, Terry Farrell, Colm Meaney, Cirroc Lofton, Armin Shimerman, Michael Dorn, Nicole DeBoer

Key writers Ira Steven Behr, Ronald D Moore, Robert Hewitt Wolfe, Hans Beimler, Rene Echevarria, Bradley Thompson, David Weddle, Peter Allan Fields

Mission statement

The Federation takes over a former Cardassian space station in hotly contested territory. The fragile peace extends to Deep Space Nine itself, where Captain Benjamin Sisko and his team struggle to keep law and order in the face of increasingly probable war.



It didn't take long for Deep Space 9 to become immensely watchable.

12 JUNE 1994

The Dominion arc begins in 'The Jem'Hadar' as Sisko, Jake, Nog and Quark first encounter Dominion soldiers.

2 OCTOBER 1995

Season Four begins with 'The Way Of The Warrior', marking the first appearance of Michael Dorn as Worf.

16 JANUARY 1996

Star Trek: Voyager begins with 'Caretaker', which features a guest appearance from Armin Shimerman as Quark.

17 JUNE 1998

The Season Six finale features the death of Jadzia Dax and the final appearance of star Terry Farrell. She is replaced by Nicole DeBoer as Ezri Dax for Season Seven.

2 JUNE 1999

Deep Space Nine concludes after seven seasons with finale 'What You Leave Behind'.

VOYAGER

1995 SAW STAR TREK TAKE A LEAP INTO A WHOLE NEW WORLD: ONE WHERE NO WOMAN HAD EVER BEEN BEFORE...

WORDS JEN NEAL

IT WAS 16 JANUARY 1995, AND THE FACE OF TELEVISION WAS ABOUT TO GET A KICK UP THE BACKSIDE. BEFORE THEN, STAR TREK HAD BEEN A VERY MALE-DRIVEN AFFAIR, with a usual ratio of around two women to six men on the crews, and the idea of a lady being in charge of the good ship Enterprise was laughable.

Enter Captain Kathryn Janeway (Kate Mulgrew). There is no arguing with the fact that in the mid-Nineties she was a true feminist icon. Nine months before the likes of *Xena: The Warrior Princess* and two years before *Buffy The Vampire Slayer*, Janeway was the queen of the television screens and a role model for young girls everywhere.

"The best thing was simply the privilege and the challenge of being able to take a shot at the first female captain," Mulgrew told *Star Trek Magazine*, "transcending stereotypes that I was very familiar with. I was able to do that in front of millions of viewers. That was a remarkable experience – and it continues to resonate." But it wasn't just the female gender that was finally being represented fairly; the cast of *Voyager* is arguably one of the most diverse casts of its time, with the main members including people of Hispanic, Mexican, Native American,

Chinese and African American descent. Fitting for a TV show about travelling through space in the 2370s.

Voyager was also the first *Star Trek* series to not rely on models for external space shots, working solely with computer-generated images. Perhaps it is the use of early-days CGI that ages *Voyager* the most, but at the time it was a step towards the future of television and film we hadn't really seen before.

Starting off with the USS Voyager departing the Deep Space Nine station on a mission to the Badlands to find a missing ship, it results in the crew and ship being stranded in the Delta Quadrant, more than 70,000 light-years away from Earth. Three of the

SPECIES 8472

Kate Mulgrew's personal favourites, Species 8472 were nothing short of creepy, non-humanoid aliens – not something that we came across frequently in *Trek*, but 8472 weren't like that. The Borg consider them to be worthy of assimilation, but they were immune, which is terrifying. They can also take out the Borg.

missing ship crew members – the Maruqis captain, Chakotay, the Vulcan, Tuvok, and new chief engineer, B'Elanna Torres – join the depleted crew, and Tom Paris, a prisoner of the Federation, becomes the helm officer.

It wouldn't be until Season Four that *Voyager* would introduce its most iconic character, Seven Of Nine, a Borg who had been assimilated at the age of six before later being liberated from the collective by the Voyager crew. Over the next four series, Seven learns what it is to be human, and with the help of Captain Janeway, accepts that the perfection the Borg long for will never be compatible with human nature.

Voyager ran for seven seasons, coming to an end in 2001. Like all of the *Star Trek* series, the expeditions of the crew of the USS Voyager continued into the printed page, with titles still being released today, written by Kirsten Beyer, who has recently joined the writers room for the new series, *Star Trek: Discovery*.

“MA'AM IS ACCEPTABLE IN A CRUNCH, BUT I PREFER CAPTAIN”
CAPTAIN KATHRYN JANEWAY, 'CARETAKER'



Seven Of Nine learnt what it was to be human.



The Holodeck was utilised to a brilliant degree.

TIMELINE

1993
Work on the back story begins, including placing links to the Maquis in episodes of *TNG* and *DS9*.

16 JANUARY 1995
The first episode airs on UPN in the US. Its ratings don't match up to its predecessors, but are still respectable.

FEBRUARY 1995
The first of the 'numbered' novels is released – an adaptation of pilot episode 'The Caretaker', written by LA Graf.

BEST EPISODE



WORST CASE SCENARIO SEASON SIX, EPISODE 25

Holodeck episodes are usually great, and 'Worst Case Scenario' is no exception. B'Elanna discovers a 'holonovel' that seemingly offers a 'what if' situation surrounding the Maquis crew members: what if they mutinied against Janeway? As it turns out, it was simply a scenario written by Tuvok when the crew first joined. They like it so much that they encourage him to write an ending, which results in a life-or-death situation. It shows just how much deep space can affect your need for entertainment.

RUNNERS UP

SCORPION SEASON THREE, EPISODE 26

BLINK OF AN EYE SEASON SIX, EPISODE 12

DEADLOCK SEASON TWO, EPISODE 21

WORST EPISODE



THRESHOLD SEASON TWO, EPISODE 15

Not just regarded as the worst episode of *Voyager*, 'Threshold' has also been said to be the worst episode of *Trek*. It sees Tom Paris announce that he can break the Warp 10 barrier, claim Janeway as his mate, and become allergic to water, in the process evolving into a new type of lifeform. He and Janeway end up on a planet, having turned into pink lizard beings. It really is as awful as it sounds.



DAN CURRY

Curry worked with the visual effects department, creating the CGI that we are familiar with today, and was one of the very few people to work across all of the *Trek* titles. He oversaw *Voyager* becoming the first *Trek* series to fully utilise CGI for its external space shots.

INFO

Creators Rick Berman, Michael Piller, Jeri Taylor

Dates active
1995-2001

Number of seasons 7

Key cast Kate Mulgrew, Robert Beltran, Roxann Dawson, Robert Duncan McNeill, Ethan Phillips, Robert Picardo, Tim Russ, Garrett Wang, Jeri Ryan

Key writers Brannon Braga, Joe Menosky, Kenneth Biller, Bryan Fuller, Michael Taylor

Mission statement

After searching for a renegade Maquis ship, the crew become stranded 70,000 light-years away from home in the Delta Quadrant. The USS *Voyager* must embark on a 75-year mission to return back to Earth.



1996

Voyager becomes the first *Star Trek* series to completely use CGI for its space renders.



3 SEPTEMBER 1997

Dwayne 'The Rock' Johnson makes a guest appearance as a Pendarri fighter. It is his first non-WWE television role.



23 MAY 2001

The final episode airs after a total of 172 outings across seven seasons.

JUNE 2003

The first of the 'Relaunch' books is released, written by Christie Golden. It sees the crew facing the 'strangest' world yet: home.



WORDS POPPY-JAY PALMER

ENTERPRISE

INFO

Creators Rick Berman, Brannon Braga

Dates active
2001-05

Number of seasons 4

Key cast Scott Bakula, John Billingsley, Jolene Blalock, Dominic Keating, Anthony Montgomery, Linda Park, Connor Trinneer, Evan English

Key writers Rick Berman, Brannon Braga, Manny Coto, Michael Sussman, Chris Black, Phyllis Strong, André Bormanis

Mission statement
Go boldly where no man has gone before.

IF YOU'RE READING THIS, YOU'RE LIKELY ONE OF THE GOOD ONES. YOU'RE ONE OF THE AWESOME FEW WHO KNOW THAT STAR TREK: ENTERPRISE IS ACTUALLY PRETTY

great. It has been criminally underrated since the day the pilot first aired, and we have no idea why.

Enterprise encapsulates everything that *Star Trek* is. It's about peaceful exploration and discovery, and diversity and building relationships with different alien races. Occasionally something will come along and disturb the peace, but good always triumphs over evil as long as Captain Jonathan Archer

(Scott Bakula) has something to do with it.

From the two-part pilot episode, 'Broken Bow', we were sold on *Enterprise*, and the series only got better from there. Even though it was a hard sci-fi series with a long history (or should that be future?) and a rich mythology, it rarely took itself that seriously. The crew had fun exploring the universe, and we had fun watching them.

But it wasn't just the relentless comedic aspect that made it great; things could also get quite dark. That whole Season Two and Three arc involving the Xindi as the crew entered the Delphic Expanse had us at the edge of our seats.

Say what you want about *Enterprise*. It might not be as iconic as *The Original Series* or as sleek as *The Next Generation*, but it has a good heart, and for that we will always love it.

DOCTOR PHLOX

Phlox probably wouldn't make it to the top of most people's favourite *Enterprise* crew members list, but the crew also wouldn't function properly without him. Phlox is the bottom Jenga piece; remove him and everything else topples over. He basically keeps the entire crew under control.



Enterprise gave us our first look at *Star Trek* pre-TOS.



Arguably, it has been the least well-received of all the series to date.

TIMELINE

10 MAY 2001

Scott Bakula's casting as Jonathan Archer is announced via press release.

15 MAY 2001

The rest of the main cast, including Jolene Blalock and Dominic Keating, is confirmed

26

SEPTEMBER 2001
The pilot episode, 'Broken Bow', airs on UPN.

25 SEPTEMBER 2002

T'Pol recounts a story in the Season Two episode 'Carbon Creek' that radically changes our understanding of First Contact.

20 NOVEMBER 2002

Starfleet experiences its first red alert onboard the Enterprise.

BEST EPISODE



IN A MIRROR, DARKLY: PART ONE & TWO SEASON 4, EPISODES 18 & 19

The two-parter stands out for a number of contrasting reasons. Stepping back in time to 2063, when the first Vulcan ship landed on Earth, it shows what would have happened if humans had reacted badly to First Contact. The contrast between the mirror and real world – in which humankind greeted the Vulcans with enthusiasm – is fascinating, and makes us proud to be human.

IF YOU WANT TO KNOW WHAT IT MEANS TO BE HUMAN, YOU NEED TO DO MORE THAN OBSERVE
CAPTAIN JONATHAN ARCHER,
'OBSERVER EFFECT'

WORST EPISODE



THESE ARE THE VOYAGES SEASON FOUR, EPISODE 22

There are so many things wrong with 'These Are The Voyages'. Where to start? Not only did it take place in the future (in a weird video log format starring Jonathan Frakes' Riker from TNG, no less), it also killed off half the crew. They just disappeared. The episode is even worse in retrospect considering that it was the series finale. We could have got over how bad it was if there was a Season Five to soften the blow, but no.

3 FEBRUARY 2005

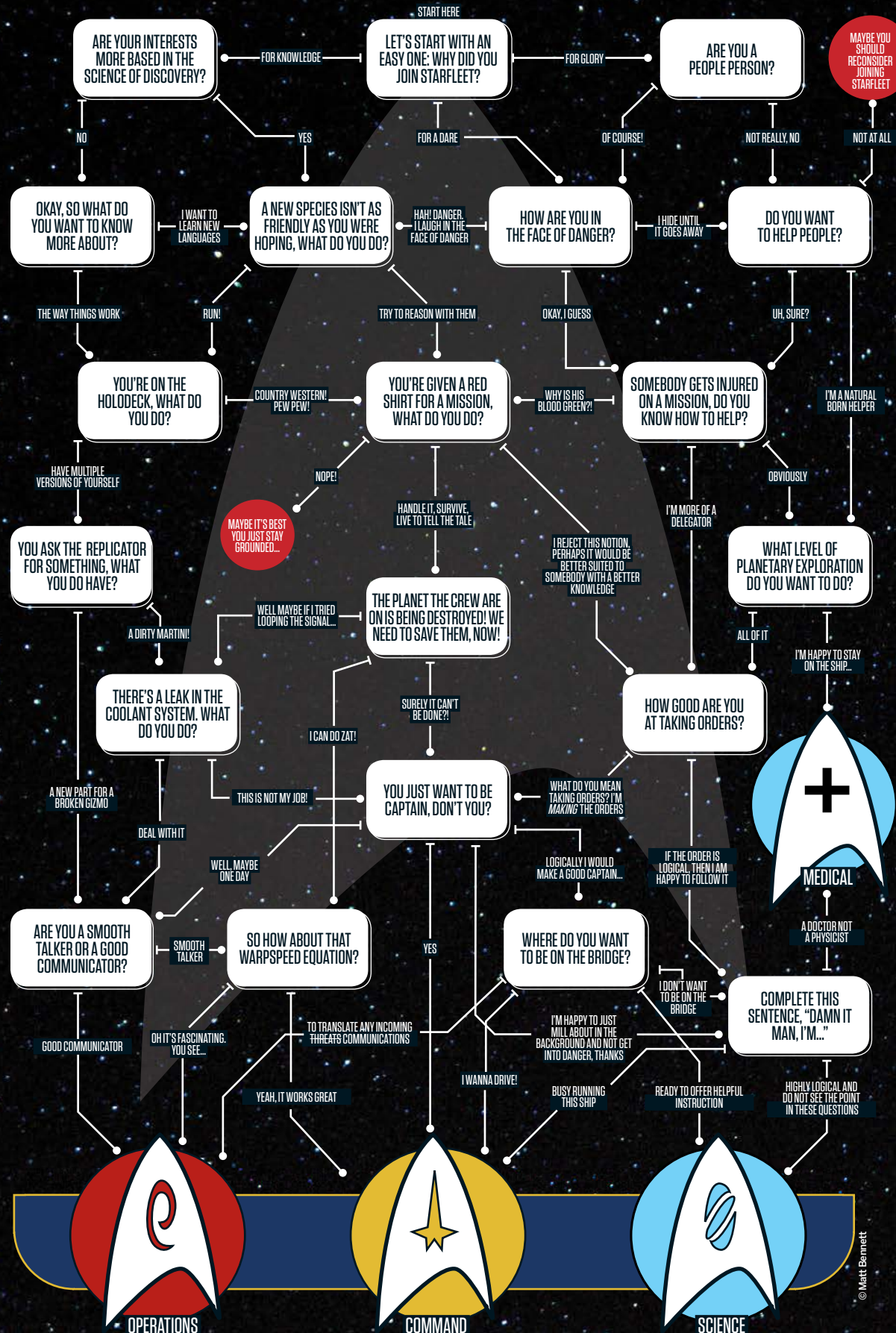
It is announced that *Enterprise* is to be cancelled.

13 MAY 2005

The series finale, 'These Are The Voyages...', airs on UPN.

WHICH STARFLEET DIVISION DO YOU BELONG TO?

Are you a leader, or should you be in the depths of the engineering quarter? Discover your place on the Enterprise!



VOICES FROM THE FINAL FRONTIER

ENTERPRISE CREW MEMBERS PAST AND PRESENT ON WHAT STAR TREK MEANS TO THEM...

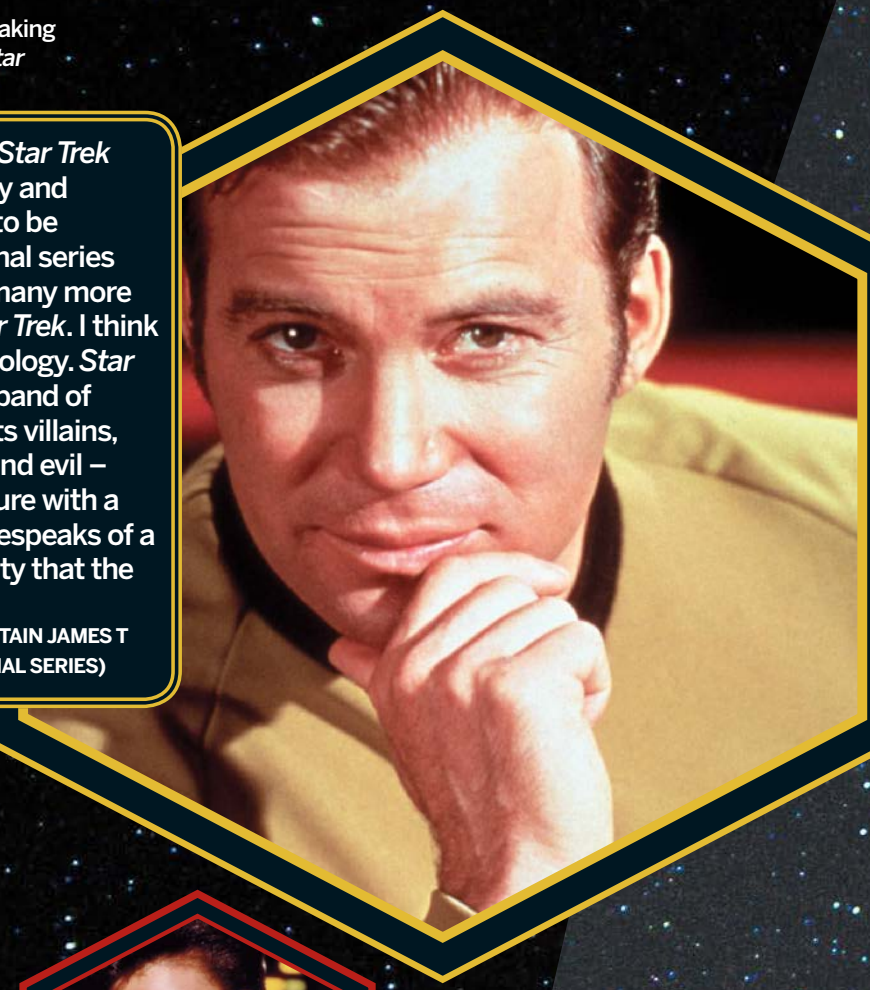
Over its six TV series and 13 movies, *Star Trek* has meant something different to everyone – and this rings true for the people involved in making it. We spoke to various Starfleet icons about their best memories of *Star Trek*, and their thoughts on its legacy...



© Gage Skidmore

“*Star Trek* was an early lesson in inclusivity. I was living in a household where my dad didn’t want me to watch *The Jeffersons* because it had black people in it. It was that kind of small-town Seventies suburban racism.” **BRYAN FULLER** (SHOWRUNNER, *STAR TREK: DISCOVERY*)

“I’m often asked why *Star Trek* has had such longevity and why people continue to be interested in the original series and who knows how many more manifestations of *Star Trek*. I think it has to do with mythology. *Star Trek* – with its hearty band of followers, its heroes, its villains, and its tales of good and evil – provides modern culture with a mythology and also bespeaks of a future and the certainty that the future will exist.” **WILLIAM SHATNER** (CAPTAIN JAMES T KIRK, *STAR TREK: THE ORIGINAL SERIES*)



“*Star Trek* isn’t just a shoot-’em-up laser show. There’s a certain expectation that you’re going to explore some aspect of humanity in an interesting way, which distinguishes this show from most sci-fi series. The different series seem to reflect the time in which they were created to some degree, but there’s always a humanistic philosophical core that seems unchanged.” **BRANNON BRAGA** (SHOWRUNNER, *STAR TREK: VOYAGER* AND *ENTERPRISE*)



© Gage Skidmore



“The success of the show and the genius of Gene Roddenberry was taking a message – as did Shakespeare so cleverly – and making it dramatically sound while adhering to the first law of showbusiness: to entertain.” **NICHELE NICHOLS** (NYOTA UHURA, *STAR TREK: THE ORIGINAL SERIES*)



"When it was good, it was one of the best shows on television. And when it was bad, it's still good"

JONATHAN FRAKES

(WILLIAM RIKER, STAR TREK: THE NEXT GENERATION)



"I know it sounds absurd, and it is absurd, but I think in ways *Star Trek* may be the most important television drama there's ever been, because of its support of ideas that are helpful to mankind. It promotes the ideas of equality and tolerance and things that are truly important, and it says it to people in their homes on a nightly basis. They're getting a dose of some good old liberal ideas, and I think *Star Trek* is instrumental in this country in leading us toward the idea of one world, which is clearly what we have to get to."

BRENT SPINER

(DATA, STAR TREK: THE NEXT GENERATION)



"One reason *Star Trek* stays popular is the same reason *Star Wars* stays popular: both depict interesting, exciting far futures with clearly defined good guys and bad guys. There are times when people desire simplicity in their entertainment and both franchises provide this. But *Star Trek* has something else that underlies its ongoing popularity. It shows a future where solutions are not always violence-based, and that logic, reason and thinking through problems can lead to a happy conclusion. I always think of *Star Trek* as *The Right Stuff* taken to its logical science-fiction conclusion."

ALAN DEAN FOSTER

(WRITER, STAR TREK: THE MOTION PICTURE)

"It's extremely gratifying that it carries on. That speaks to the strength of the whole vision. Gene Roddenberry understood this, didn't he? A perfect genius, I think. It gratifies me. It's a testament to the mythology and the fact that science fiction is actually rooted in science."

KATE MULGREW

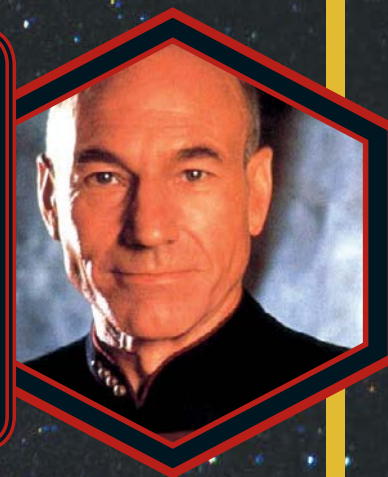
(KATHRYN JANEAWAY, STAR TREK: VOYAGER)



"I had a wonderful time doing it. It was exhausting, exhilarating and absolutely terrifying, and I would have not missed a moment of it for all the world"

PATRICK STEWART

(JEAN-LUC PICARD, STAR TREK: THE NEXT GENERATION)



"It all starts with the fact that I'm a fan of the original series. I never thought, 'I'd like to be a captain on that,' but I did think that I'd like to be with a group of guys like that. That's what was so appealing to me about the original. I wanted to have buddies like that. I had really good friends and I was really struck by those three guys – Kirk, Spock and McCoy – and how much they cared for each other and loved each other, and their life-or-death situations."

SCOTT BAKULA

(JONATHAN ARCHER, STAR TREK: ENTERPRISE)



"I consider them a really important part of popular culture... I wanted to honour the encouragement that George Takei gave and to be a part of something that I felt was a positive piece of culture."

JOHN CHO

(HIKARU SULU, STAR TREK)

ABRAMS ON THE BRIDGE

FROM THE MIND THAT BROUGHT
YOU LOST, STAR TREK WAS GIVEN
A NEW LEASE OF LIFE AND AN
ALTERNATE UNIVERSE TO PLAY IN...

WORDS JEN NEAL

INFO

Directors JJ Abrams
(*Star Trek*), *Star Trek Into
Darkness*, Justin Lin
(*Star Trek Beyond*)

Dates active
2009-present

Key cast Chris Pine,
Zachary Quinto, Simon Pegg,
Karl Urban, Zoë Saldana,
Anton Yelchin, John Cho

Key writers Roberto Orci,
Alex Kurtzman, Damon
Lindelof, Doug Jung,
Simon Pegg

Mission statement
These are the voyages
of the starship Enterprise.
Her five-year mission:
to explore strange new
worlds, to seek out new life
and new civilisations, to
boldly go where no one has
gone before.

**BETTER TO DIE SAVING
LIVES THAN TO LIVE
TAKING THEM. THAT'S
WHAT I WAS BORN INTO**
CAPTAIN JAMES T KIRK

**WE WERE ALL WORRIED WHEN IT WAS
ANNOUNCED THAT STAR TREK WAS
BEING REBOOTED WITH NEW ACTORS
PLAYING THE ORIGINAL SERIES'**

characters – how could they possibly
do that without completely ruining the
stories we already knew and loved? Of
course, once it became clear that they
had created a new parallel universe for
their versions of the characters to play in,
it was hard not to admire the filmmakers'
audacity. What better way to restart
something than to solidly say, "We are
not rewriting what came before."

When *Star Trek* hit cinema screens in
2009, audiences were presented with a
new world order. James T Kirk wasn't a
member of Starfleet; he was an intelligent
hick who seemed content to throw his life
away. What's more, he and Spock were
not friends. They weren't enemies, but
they represented an antagonistic force
to each other throughout the run time.
Watching the formation of the famous
partnership was one of the highlights,

TIMELINE

1968
Gene
Roddenberry
says he wants
to make a
prequel film.

2005
Roberto Orci and
Alex Kurtzman are
approached by
Rick Berman for
new ideas.

FEBRUARY 2007
JJ Abrams accepts
Paramount's offer to
direct the movie after his
production company,
Bad Robot, is set
to produce.

NOVEMBER
2007
Principal
photography
begins.

FEBRUARY 2008
Paramount
announce that the
film is to be pushed back
from its December
2008 release date
to May 2009.

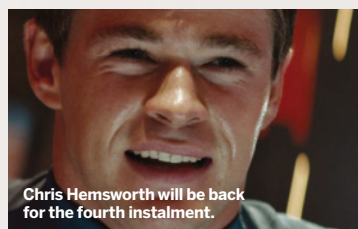


ENSEIGN PAVEL CHEKOV

Seventeen-year-old

Chekov was the one to save Spock from a crumbling Vulcan, he fixed up the Enterprise in *Into Darkness*, and even survived being put in a red shirt, and in *Beyond* he kept Kirk alive while they were stranded and endlessly helped to save the rest of the crew.

Captain on the Bridge; James T Kirk, Chekov and Sulu during *Into Darkness*.



Chris Hemsworth will be back for the fourth instalment.

and the addition of Leonard Nimoy's Spock Prime added another layer to their journey, his first scene causing a wave of applause at screenings.

The new films' appeal aren't limited to affection for the characters, however; the sounds of the communicators, the sliding of the doors, the warp-speed travel – all is present and correct. There are nods all over the place, from the saltshaker shaped like a USS-registered ship to Uhura being assigned to the Farragut. As many as they were, they never felt obvious.

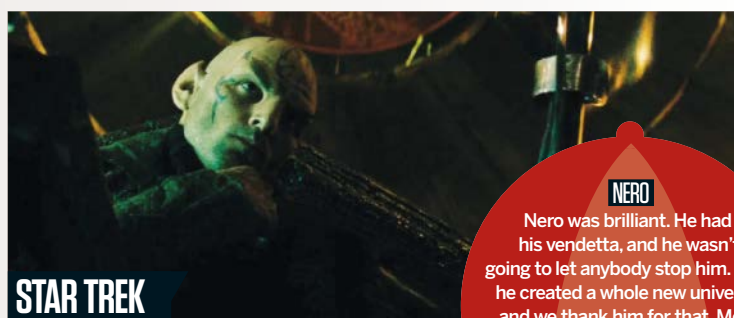
This changed in *Into Darkness*, however. Rather than them being a homage, it felt more like a rip-off. It was still good; it just wasn't anywhere near the same level of excellence that the first in the (current) trilogy was. To give credit where it is due, the casting of Benedict Cumberbatch drew a new slew of people to the cinema, making *Into Darkness* the highest-grossing *Star Trek* film to date. That could, of course, change, with *Beyond* currently in cinemas.

It's famously known that all of the odd-numbered *Star Trek* films are, well, kind of terrible, and with *Beyond* being unlucky 13, everybody was a little sceptical. But in an ironic turn of events, odd-numbered-*Star Trek* basher (by way of his character Tim in *Spaced*) and Scotty actor, Simon Pegg, was announced to write the script. With the 'Blood And Ice Cream' trilogy under his belt, this nugget of news made us excited all over again. Pegg is a big a fan of *Trek* as the rest of us. If anybody could help *Beyond* escape the clutches of the old curse, it was him. With Abrams stepping down as director (to go and work on *Star Wars* of all things), *Furious 7* director Justin Lin took the reins. We'll leave it up to you to decide if he managed it, but we're firmly in the 'Yes he did!' camp.

With a fourth film already in the works, and Chris Hemsworth confirmed to return to the franchise, we can't wait to see what they do next.



Abrams' films are doing one for the bad-ass ladies.



STAR TREK

NERO

Nero was brilliant. He had his vendetta, and he wasn't going to let anybody stop him. Hell, he created a whole new universe, and we thank him for that. More importantly, he was a complete sassmonger. We all laughed at his delivery of: "Hi Christopher, I'm Nero." And Eric Bana! Enough said.



STAR TREK INTO DARKNESS



STAR TREK BEYOND

7 MAY 2009

The film takes \$4 million on its opening day.

JANUARY 2012

Star Trek Into Darkness starts principal photography.

24 FEBRUARY 2012

The first photos of Benedict Cumberbatch's villain start to surface.

9 MAY 2013

Into Darkness hits cinemas, becoming the highest grossing *Trek* film to date.

MAY 2014

Abrams steps down as director, and is replaced by writer Roberto Orci.

DECEMBER 2014

Orci is moved to producer, and Justin Lin announced to replace him.

22 JULY 2016

Beyond film opens to a \$59.6 million first weekend.

BEYOND THE SCREEN

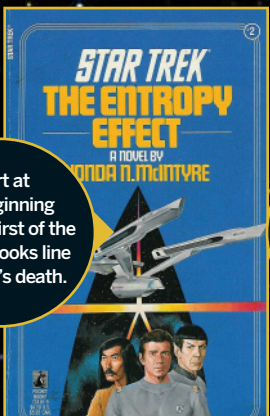
TREK IS MORE THAN JUST TV AND MOVIES... WORDS POPPY-JAY PALMER

POCKET BOOKS

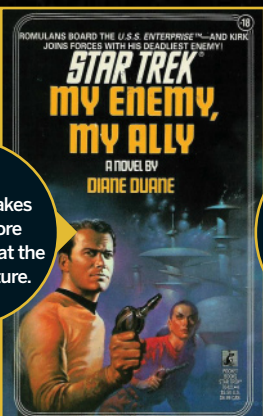
Since 1979, *Star Trek* fans the world over have been able to keep their between-episodes withdrawal at bay with the Pocket Books. Fully licensed, they offer fans an even deeper look into Gene Roddenberry's universe while weaving in and out of the on-screen storylines.

10 must read Pocket Books

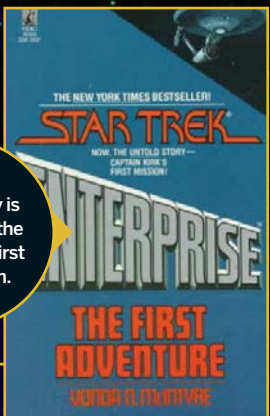
So many books... too little time



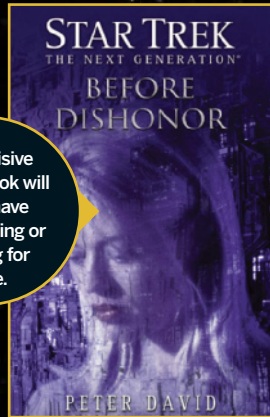
Start at the beginning with the first of the Pocket Books line and Kirk's death.



This non-canon saga takes a deeper, more insightful look at the Romulan culture.



This out of-print story is a retelling of the Enterprise's first ever mission.



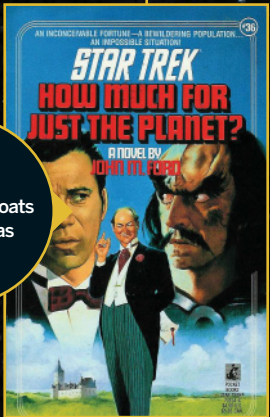
This divisive pocket book will either have you recoiling or begging for more.



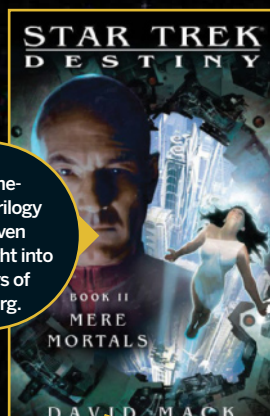
After both introducing Elias Vaughn and relaunching DS9, this is a must-read.



When the Borg and the Romulans team up, Kirk is resurrected by nanites.



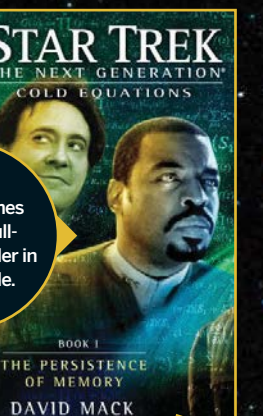
Musical numbers, pie fights, tailcoats – this one has it all.



This one-volume trilogy gives even more insight into the ways of the Borg.



All of the best antagonists form a super alliance known as the 'Typhon Pact'.



Wesley Crusher comes back as a full-fledged traveller in this epic tale.

BOOKS

As well as the Pocket Books, *Star Trek* has also lent its brand to the page with Bantam episode adaptations (1967-78), Whitman Books (1968), Bantam original novels (1970-81), Ballantine animated series novelisations (1974-78), Wanderer Books (1982-84) and Archway Paperbacks (1984-86).



COMICS

Star Trek comic books have been merrily flowing almost continuously since 1967, and there are still many more to come. From publishers like Gold Key Comics, Marvel, DC, Malibu Comics, Wildstorm and IDW Publishing, the comics offer unusual explorations into the characters and storylines, as well as gateways into the *Star Trek* universe for new fans. *The Original Series*, *The Next Generation*, *Deep Space 9* and *Voyager* all have realms of stories to tell well beyond the series and films. Only *Enterprise* is yet to spawn its own series, but there's still time...

Weirdest Star Trek comics crossovers

Where no panel has gone before...



STAR TREK: THE NEXT GENERATION + THE X-MEN

One-shot 'Second Contact' saw Picard and the crew team up with Wolverine, Colossus and Kitty Pryde. Patrick Stewart met himself...



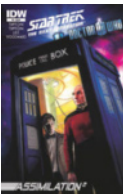
STAR TREK + THE LEGION OF SUPERHEROES

Trek also dabbled in the DC Comics universe, with the crew of TOS meeting up with future time-travelling team the Legion of Superheroes.



STAR TREK + THE GREEN LANTERN

The Green Lantern Corps enlists the help of the Abrams universe crew in *The Spectrum War*. It concluded earlier this year.



STAR TREK + DOCTOR WHO

This crossover featured a team-up between the Borg and the Cybermen, as well as the Doctor, the Ponds and the TNG crew.



STAR TREK + THE PLANET OF THE APES

In the best-titled IDW series – *The Primate Directive* – the crew help George Taylor and Doctor Zaius fight a gorilla military coup.

STAR TREK IN POP CULTURE



FUTURAMA, 4.11 'WHERE NO FAN HAS GONE BEFORE'

Star Trek devotees in the 23rd century took things a little too far, as they formed the 'Church of Trek' and began to worship characters, attending as officers. It was quickly banned.



GALAXY QUEST

The entirety of Dean Parisot's 1999 film is basically one *Star Trek* parody. What's strange (and great) about it was that it managed to make fun of both the show and the fandom, while also paying homage and making us laugh until we cried.



THE BIG BANG THEORY

The sitcom is known for making geek culture references, and as *Star Trek* is one of the most influential parts of geek culture, it gets referenced a lot. George Takei and Leonard Nimoy's voice have even made cameos in the past.



ANIMANIACS, 'STAR TRUCK'

Star Trek even regularly makes its way into children's TV, as demonstrated by this particularly wacky episode of *Animaniacs*. The Warners are beamed onto *Star Truck*, their favourite old sci-fi show, and meet an engineer called 'Squatty'.



FIREFLY

It doesn't reference *Star Trek* as such, but creator Joss Whedon has cited *Trek* as the father of both *Firefly* and tie-in film *Serenity*. Unfortunately, *Firefly* didn't follow in its father's footsteps, and was cancelled far too soon.

TREKKIES AND TREKKERS

One of the most frequently discussed topics within the *Star Trek* fandom is the name of *Star Trek* fans. Trekkies or Trekkers? Everyone has a preference. Many will happily tell you your own is wrong. But it's just a word, right?

However, with different words come different connotations. The term 'Trekkie' might seem fun and affectionate on the surface, but a lot of self-proclaimed Trekkers think it's a bit ridiculous. In 1970, the editor of *Star Trek* fanzine *Deck 6* wrote: "... when I start acting like a bubble-headed trekkie (rather than a sober, dignified – albeit enthusiastic – trekker)."

Some of the various series' cast have since weighed in on the matter. Leonard Nimoy was happy using the word 'Trekkers'. Kate Mulgrew stated in documentary *Trekkies* that Trekkers are "walking with us" and Trekkies are more content to just watch the show, and Gene Roddenberry insisted it was 'Trekkie' in *Trekkies 2*, saying, "I should know, I invented the thing!"

WE ASKED, YOU CALLED

TREKKIES
85%

TREKKERS
15%

STAR TREK ONLINE

The closest we can get to actually joining a Starfleet crew comes in the form of *Star Trek Online*, the massively multiplayer online RPG based on the series. Set 30 years after the events of *Star Trek: Nemesis*, it transports players to a galaxy where the alliance between the United Federation of Planets and the Klingon Empire has collapsed, the Romulan Star Empire deals with the loss of its homeworld, the Dominion is building its forces back up, and the Borg Collective has once again emerged as a major threat. You are the captain of your own ship, and you have to deal with it all.



GAMES

Among the greatest things about *Star Trek* is that it's geeky enough to birth more than just tie-in videogames. With board games like *Space Checkers* and *Scene It? Star Trek*, tabletop war games like *Star Fleet Battles* and *Federation Commander* and RPGs like *Adventure Gaming In The Final Frontier* and the upcoming *Star Trek Adventures*, as well as card games, pinball games, handheld electronic games and casino games at your fingertips, you would probably have enough to be doing something *Star Trek*-related forever.

THE NEXT FRONTIER

FIVE REASONS WE CAN'T WAIT FOR STAR TREK: DISCOVERY

WORDS POPPY-JAY PALMER

1 IT'S GOT BRYAN FULLER

Hannibal, *Pushing Daisies*, *Wonderfalls*, *Dead Like Me* – these are all the proof you need to know that 1) anything that comes out of showrunner Bryan Fuller's head is solid gold, and 2) sadly it usually gets cancelled way too early. Hopefully *Star Trek: Discovery* breaks tradition and keeps going for more than a few super-short seasons.

Fuller also has history with *Star Trek*, having worked on both *Voyager* and *Deep Space 9*. He's a proper fan and an expert, so there's a good chance he might go old school with it.

2 IT'S AIRING ON NETFLIX

When it first emerged when and where the new series was going to air, we were a bit disheartened. With the news that it was set to premiere in 2017 on CBS All Access, two thoughts crossed



Fingers crossed that Fuller brings his usual flourish to the new show.

our minds. First, what the hell is CBS All Access? The second was that this probably meant we're likely going to have to wait ages to get it in the UK. So imagine our joy when our oftentimes saviour Netflix announced that it had the necessary licensing to air it in 188 other countries.

3 IT'S GOING TO BE ONE GIANT STORY

What with there already being more than 700 episodes of *Star Trek*, Fuller was quick to acknowledge that the new series should be told differently in order to make it stand out.

The solution was simple: tell one long-form story arc across the entire season. Not only will that ensure there are no filler episodes and let the writers go into a lot of detail, it also takes full advantage of the fact that it's being broadcast on streaming services – and a lot of its audience are going to be bingeing it over one weekend.

4 IT'S COMING OUT IN 2017

Just think: after a long drought, *Discovery* will be the first *Star Trek* series since *Enterprise*, which ended in 2005. We're now more than a decade down the line, and capabilities of television have

advanced at warp speed. The effects will be better, the budget will be bigger, and even the theme song ought to be funkier than 'Faith Of The Heart'. And seeing as the show is coming out in the middle of JJ Abrams' rebooted film series, it has a starting point to work from in terms of what everything from the uniforms to the tech could look like.

5 IT'S GOING TO BE DIVERSE

Again, this is partially down to Fuller. No one has been cast yet (to date), but Fuller has stressed that the crew of the *Discovery*, and the show itself, is going to be diverse and inclusive. He's been looking at the roles through a "colourblind and gender-blind prism". Fuller is also particularly keen on getting a lot of LGBTQ representation into the show. If he follows through, this will be a first in *Star Trek* TV series history.

DISCOVERING DISCOVERY

Dissecting Star Trek's new flagship

USS DISCOVERY (NCC-1031)

The heart of *Star Trek* comes from a sense of wonder when exploring new life. The new ship is literally called 'Discovery', which couldn't be more apt.

HOLODECK

This new look into *Star Trek* ought to take us to both classic locations and places we're never been before. It's opening up brand new doors all over the place.

“LOOK AT ALL OF THESE ROLES THROUGH A COLOURBLIND AND GENDER-BLIND PRISM”
BRYAN FULLER

THE BRIDGE

A whole new crew is hopping aboard to man the *Discovery*. They'll likely make us fall in love with them and then break our hearts all over again.

ENGINEERING DECK

Joining Fuller at the creative engine are Alex Kurtzman (*Watchmen*), Nicholas Meyer (*The Wrath Of Khan*), Heather Kadin (*Sleepy Hollow*) and Vincenzo Natali (*Splice*).

THE BAR

The cast isn't in place just yet, but we wouldn't be surprised to see some Bryan Fuller favourites appear, like Jonathan Tucker, Ellen Muth and Caroline Dhavernas.

THE VAULT: STAR TREK EDITION

GET YOUR FEDERATION CREDITS' WORTH WITH
THIS STAR TREK MERCHANDISE

WORDS POPPY-JAY PALMER

REVELL STAR TREK MODEL KIT GIFT SET Revell.de/en £59.99

Fend off the boredom while you're waiting for Bryan Fuller's new series by building your very own miniature Enterprise, available from all good toy and model stores. Then you can destroy it and build it again, like they do in *Star Trek*.

STAR TREK: THE ORIGINAL SERIES BLUETOOTH COMMUNICATOR Firebox.com £119.95

This beautifully crafted communicator is a pretty great prop in itself, but it also *actually works*. It hooks up to your mobile via Bluetooth, meaning you can make and receive phone calls like a proper Starfleet commander.

STAR TREK CATAN catanshop.com approx £44

What's the only thing better than *Star Trek*? *Catan: Star Trek Edition*, that's what. On behalf of the Federation, set out to test your skills, develop a strategy and explore strange new worlds with this highly addictive board game.

TRIBBLE PLUSH TOY Filmwelt Shop on Amazon £16.90

Give us one good reason why you shouldn't have your own Tribble. You can't: because there are none. Like real Tribbles, the plush version doesn't do anything, but it's nice to have one to hand in case you just need a cuddle.

STAR TREK REBOOT KIRK SHIRT Jeylu on Amazon £29.99

This replica Kirk Starfleet uniform shirt isn't just for cosplaying. Wear it while you cook, while you wash your car, to the supermarket, at parties and to bed to feel like you're living your best life 100 per cent of the time.

STAR TREK 50TH ANNIVERSARY TV AND MOVIE COLLECTION

Celebrate the semi-centennial by watching all *The Original Series* ever. There are 30 discs, including all three seasons, the Animated Series and all six films on Blu-ray, plus over 20 hours of bonus content.

STARFLEET BADGE Charming Coco on Amazon £4.99

All insignia badges possess magical properties, no matter the size, colour, cost, or whether it's shop-bought or homemade. As soon as you pin the badge to your chest, you will feel like a bona fide Starfleet officer.



DC'S

TV



What remains of Team Arrow? Only time will tell.



At the start of Season Three, Barry is living with his – alive – parents.



IN THE WAKE OF SHOCKING REVELATIONS AND EXPLOSIVE FINALES, A NEW ERA HAS DAWNED FOR ARROW AND THE FLASH. WE SPOKE TO THE STARS AND CREATORS OF THE CW'S FLAGSHIP SHOWS ABOUT FLASHPOINT, NEW CHARACTERS AND EMBRACING YOUR ORIGINS...

WORDS EDWARD GROSS

THERE'S DEFINITELY A PATTERN FORMING WITH BARRY ALLEN (GRANT GUSTIN) ON THE FLASH WHERE THE PEOPLE AROUND HIM WARN THAT HE SHOULD NOT DO SOMETHING, BUT HE DOES SO ANYWAY. EVERY TIME—WHETHER IT INVOLVES TIME TRAVEL OR JOURNEYING TO EARTH-2—THE RESULTS ARE FAIRLY DISASTROUS. THE ASSUMPTION IS THAT THIS PATTERN WILL CONTINUE IN SEASON THREE AS A RESULT OF THE FATEFUL DECISION HE MADE AT THE END OF LAST YEAR.

"What he does is a pretty selfish decision, though he's a little blind to that when he makes it," says Gustin. "Barry obviously wears his heart on his sleeve, and is stubborn and impulsive. He's not by any means a perfect character. He's a likeable person, but all those things about him are true. I think the reason he makes the decision he does is he's sitting on that porch at the end of the season, they've just defeated Zoom, and everything is as it should be. Then Iris says to Barry what he's always wanted to hear, and he still feels empty. It's not until that exact moment that he decides, 'I need to change this. This *isn't* how things should be.'"

So Barry decides to travel back in time and saves his mother from being murdered by the Reverse Flash. In a

scenario straight out of comic-book storyline 'The Flashpoint Paradox', history is changed in dramatic ways.

"It's like any of those iconic moments from the comics where you want to make sure you do it right," says executive producer Todd Helbing, "but the way we approach all of these stories that we know happened in the comics is we take that event and run it through *The Flash* television show filter, so we can tell the same story but put our spin on it."

Gustin elaborates, "When we see him again, some time has passed. He's been in the new timeline for a while now, and he's loving it. He's kind of taken a backseat. There's another speedster, Kid Flash, who's [the] Flash in this timeline, and Barry's okay with that. He kind of takes ➤



FLASHPOINT



MUST-SEE TV

Arrow/The Flash

PICKING UP THE PIECES

The lowdown on the new members of Team Arrow

CURTIS HOLT (ECHO KELLUM)

A familiar face from last year, Kellum has been bumped up to series regular status now – which obviously we're delighted about because he is brilliant. Expect him to use his tech savvy in a manner that can only be described as... terrific.



EVELYN SHARP (MADISON MCLAUGHLIN)

Having previously masqueraded as the Black Canary in Season Four – in the process putting herself in Team Arrow's crosshairs – it looks like she'll be making amends this time round.



RENEE RAMIREZ (RICK GONZALEZ)

Described as "reckless and cocksure", and bearing the moniker 'Wild Dog' in the comics, you couldn't scream "loose cannon" any louder if you tried. Still, it'll be interesting to see how he gets on.



What effect will Flashpoint have on the team at STAR Labs?



Despite getting his parents back, all isn't quite right with Barry (Grant Gustin).

➤ the year off and just has absolute gratitude for the fact that both of his parents are alive and well in front of him, because he knows what the other timeline was."

Points out executive producer (and Todd's brother) Aaron Helbing, "Everything that happened since the 'Flashpoint' will have a ripple effect throughout the future. When we come back, he's just saved his mother and is living with his parents. So the whole world is different. He *didn't* grow up with Joe West, he didn't grow up with Iris West in his house. You also get to see that Cisco and Caitlin are a little different as well."

Danielle Panabaker, who plays the aforementioned Caitlin Snow, enthuses, "I'm excited for 'Flashpoint', because it's something different. Last year I loved the two Earth-2 episodes for that reason, because the cast is so talented and it was



Because Barry changed the timeline, he didn't grow up with the Wests.

great to see everybody get the chance to do different roles. You're going to get to see a little bit of that again with 'Flashpoint', because everything is different.

"Given 'Flashpoint', things are very different for Iris and everyone else," adds Iris West actress Candice Patton, "Barry's mum is now alive, which means that he did not grow up with Joe and Iris, so that dynamic, their relationships, are all very different. Rest assured that Barry and Iris do find each other. They know each other. It's a lot of really great stuff, and the Barry/Iris dynamic is really cute."

REINVENTION ON THE FLASH IS NOTHING NEW FOR TOM CAVANAGH, WHO PLAYED TWO VERY DIFFERENT VERSIONS OF HARRISON WELLS IN THE SHOW'S FIRST two seasons. As a result, 'Flashpoint' should be child's play for him.

"One of the dangers of a long-running show is repetition, because the temptation is, 'Oh, this was successful, let's repeat it,'" he opines. "One of the things that I love about my character – and about the show – is that we don't really sit back and relax. We're not afraid to break a few eggs. Not all these ventures are going to be successful, but we're not afraid to try them. We've got decades of mythology we're mining from, and we're going forward.

By Season Five, Oliver is pretty much a combat veteran.

"My character's a perfect example of what we do," Cavanagh continues. "The idea that I played a nice guy in Season One who's actually the worst guy *ever*, and it worked, I think the temptation would be, 'Oh, let's just do that again and again and again.' Instead, in Season Two I flipped it on its tail and became someone who seemed like an abrasive, malcontent bitch with no social graces, who even though he seemed like a bad guy, was actually a very good guy when push came to shove. This year, I've decided to make him handsome. I'm tired of all the other stuff... Seriously, there's a nice little secret about the character that I'm going to unveil as the season progresses, and not tell you right now, because that would spoil everything for everyone!"

Keiynan Lonsdale, who was introduced last season as Wally West, will have a significantly enlarged role in 'Flashpoint' in that it's *he* who will be the world's

speedster – Kid Flash – rather than Barry Allen as The Flash.

"Putting on the suit," Lonsdale says excitedly, "was amazing. A childhood dream come true. For Wally, he's content. He feels like he's doing what he's meant to be doing. He struggled last season not feeling worthy, not feeling like he was a good person, and he had this strong need to help people, but he couldn't. When we see him now, he *is* that guy. He's helping people and he's never felt more sure of himself."

Todd Helbing describes the Season Three premiere of *The Flash* as being somewhat disorientating for viewers. "The way it's structured," he says, "the audience will be kind of like, 'What *is* going on?' For the audience it's very much like being on Earth-2 for the first time, and experiencing a different reality. And then we slowly unveil what's *really* going on, and the result is a lot of drama."



Curtis Holt (Echo Kellum) will join the team properly in Season Five.



FELICITY CARRIES A LOT ON HER SHOULDERS... CHOOSING THE LESSER OF TWO EVILS DOESN'T ELIMINATE THE FACT THAT SHE KILLED 10,000 PEOPLE

EMILY BETT RICKARDS

This drama will have repercussions for much of the DC TV Universe. While *Supergirl* takes place on an alternate Earth, and *Legends Of Tomorrow* is constantly zipping through time and dealing with its own impact on the timeline, *Arrow*, now entering its fifth season, will likely be the most affected based on the fact that the two shows are very connected.

"We're lucky, because we work with [executive producer] Greg Berlanti, who oversees everything," notes Aaron Helbing. "It's the most amazing thing I've ever seen; he's someone who can know exactly what's happening on every show at the exact same time, so he knows exactly how to balance them and what's going to affect which particular show."

Offers Stephen Amell, who plays Oliver Queen/Green Arrow on *Arrow*, "It will be explained in the early part of the season, though not necessarily on our show, and then we suddenly begin to introduce it subtly, and then maybe not so subtly." ➤

A KIND OF MAGIC

The lowdown on Tom Felton's character in *The Flash*

The CW has a fun tradition of left-field casting – in the past, we've seen the likes of John Barrowman, Vinnie Jones, Alex Kingston and Summer Glau take on roles, and now we can add another familiar face to that list.

New to the mix is Tom Felton (aka Draco Malfoy in the *Harry Potter* films) as CSI Julian Dorn, who works with Barry Allen. "He's a forensic expert," Felton details, "so he treads on the toes of much of what Barry is good at. Hence they have a slightly abrasive relationship at first. I say abrasive, but I mean that – clearly because of the events of the season – none of the relationships that Barry has had with other cast members is the same.

"He's not familiar with me, but I'm familiar with him, so it's an odd dynamic. It seems like a love/hate thing at first." Given Felton's other characters, can he assure us that Dorn will be a good guy in contrast? "Absolutely not," he laughs. "I would hope the opposite."





MUST-SEE TV

Arrow/The Flash

➔ Executive producer Wendy Mericle enigmatically adds, “The impact is the million-dollar question, right? There will be some effects. I can’t tell you how big or how small, but we will definitely honour what has happened, and there will be some characters who are more impacted by it than others. I would say Felicity is going to be carrying something in regards to that this season.”

“Season Five is an attempt to sort of provide an answer to that, and it’s about balance,” she continues. “We have to deal with ‘Flashpoint’, but we’re going to do it in a way that is very much part of the Arrow universe. The way we deal with metas is the same. We have to honour them and the fact that they’re there, *and* it opens up storytelling possibilities for us. By the same token, we don’t want to change the DNA of the show.”

“It’s a tricky balance, and it will be story dependent. If we find the right story and we want to bring in a meta or talk about ‘Flashpoint’, we will do that. The knockdown on *The Flash* will probably be a lot bigger, but it definitely opens up a lot of storyline possibilities for us. I think we’re only beginning to scratch the surface on what it can be at this point at the beginning of the season.”

MANY FANS OF ARROW TEND TO AGREE THAT WHILE THE SHOW WAS EXTREMELY GROUNDED IN ITS FIRST TWO seasons, in the last two

it has gotten considerably more fanciful, particularly in Season Four, which introduced magic in the form of Damien Darhk, John Constantine and more. Amell, for his part, is pleased about the return to the show’s original focus.

“Look, that whole world of magic is interesting, and I thought Neal McDonough was wonderful as Damien Darhk, and I loved working with him,” he says. “I wish he was still around, because he was such a joy on the set. At the same time, the magic and all of that... well, I feel like it was important, but I also feel that it taught the show a lesson in that we are better if we are a little bit more grounded.”

“This season,” Amell adds, “feels very grounded and very... patient. Why did Oliver become what he became? It was because his father asked him to do something for him in the moment right before he died. His father asked him to make Star City a better place than the place that he left. That’s really where we get to this year with Oliver. Oliver’s most important relationship in the show is not with Felicity, it’s not with Thea, it’s not with Diggle; it’s with Star City. *That* is what we focus on this year, and it feels good.”

Mericle points out that the new season will take place about four months since Darhk was killed, and Star City is *not* in great shape. Oliver Queen

“OLIVER’S MOST IMPORTANT RELATIONSHIP IN THE SHOW IS NOT WITH FELICITY. IT’S NOT WITH THEA. IT’S NOT WITH DIGGLE; IT’S WITH STAR CITY.”
STEPHEN AMELL

Season Five will see Oliver saving the city as more than just the Arrow.



LIVING IN THE PAST

Why Arrow’s flashbacks are coming to an end

With *Arrow* entering its fifth season, it’s definitely a time of transition, with one potential change being the show’s trademark flashbacks that have chronicled Oliver’s five years away from home prior to the outset of the series.

“This is probably the last year of the flashbacks,” says Stephen Amell, “which means that we have a lot to accomplish. What *that* means is that the impetus and the through-line of the flashbacks will have a lot more urgency to them.”

Adds executive producer Wendy Mericle, “This year we’re going to be exploring the criminal underworld we’ve hinted at various times throughout the years, and that will also take us to Bratva and tie in with the flashbacks more, since we’ll be in Russia. We want to see how Oliver became a captain in Bratva and what his experiences were

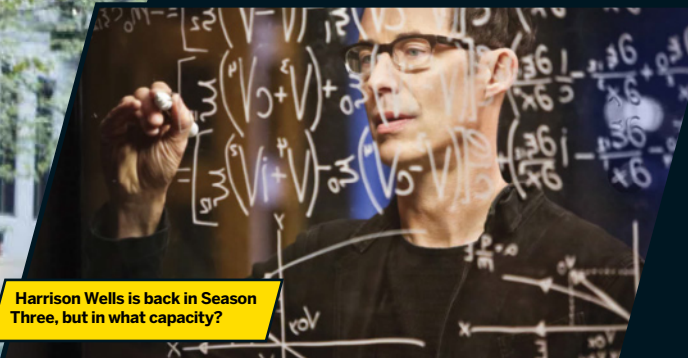
there. We want to make it gritty and visually different and dynamic as possible. We’re also going to tie them in much more with the present-day stories thematically. There will be a little more synergy between the front and the back stories than we’ve had in past years.”

If this is indeed the final year of flashbacks, Amell admits that he’s come to the producers with “a lot” of questions that he feels need answering before we get to the point where we met Oliver on an island in the premiere episode.

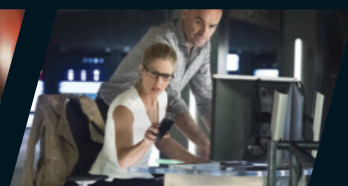
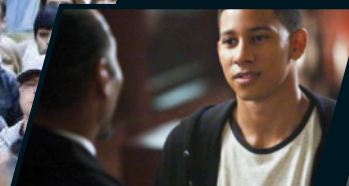
“Like, when did he make his bow?” he says. “Why does he have a beard? Why is he dressed as a castaway? Why is he dressed as though it has been him and a volleyball the last couple of years? Let’s answer those questions. We made a big list and we’re going to answer them.”

ARROW/THE FLASH

DC's TV Flashpoint



Harrison Wells is back in Season Three, but in what capacity?



Season Five will see Arrow reverting to its grittier origins.

is mayor, so he will be fighting for the city on two fronts. "There's a huge new kind of criminal element in town in the form of the mob," she says. "We haven't really explored the Mafia on the show before, and they're going to be a huge element as the season begins. We really want to explore the kind of criminal underworld that we've hinted at various times throughout the years.

"We're also going to have a lot of new vigilantes," Mericle continues, "who have been inspired by the Green Arrow, and they're going to be popping up all over the city, kind of both helping and not helping. The truth is, once magic has been introduced it's definitely part of the universe, but I don't think we'll be laying into it in the same way. The goal this year is to go back to where we started."

AROW," AMELL STATES, "HAS ALWAYS BEEN THE MOST SPECIFIC SHOW. IT'S A STREET-LEVEL-FIGHTING, MAKE-STAR-CITY-BETTER SHOW, AND IT FEELS LIKE we are getting back to that this year, which is cool. The Oliver of Season One was at one end, and then the Oliver beyond

Season Two was at the other end. It is very black and white: 'I am willing to use lethal force' to 'I am not.'

"Obviously, it just doesn't come down to that, but at the end of Season Four we found a shade of grey," adds Amell. "Oliver is very much in that spot still. He says to Thea that he has to admit Malcolm Merlyn is right. If he is not willing to do *whatever* is necessary, then he should not be out there at all. Along those lines, in the pilot there's a shot where he takes out three at once. It's because, 'You're in my way. Are you threatening my life? You've got to go.' I think *that* is a more interesting character, because it is more dynamic. There are more colours to it.

"We are really going for it this year," he elaborates. "I love the fact that *The Flash* and *Supergirl* and *Legends Of Tomorrow* can have their lighter moments, and I think it's important to have that too. But Oliver is getting to that point where he is getting to be a bit of the grizzled veteran. Just a little bit, not totally. He's not a curmudgeon, but at the same time he is getting back to where we found him."

Part of the show's return to what it was is coming from the fact that to a large degree, the team has broken up. Laurel Lance is dead at Darhk's hands; her father Quentin (Paul Blackthorne), suspended from the police force, is leaving town; Thea (Willa Holland), who actually threatened the life of Darhk's young daughter, has to wrestle with who she really is if she's willing to go *that* far; Diggle (David Ramsey), having killed his own brother, heads back to the military; and of course, the romantic relationship between

Felicity and Oliver remains over, though she is still working with him.

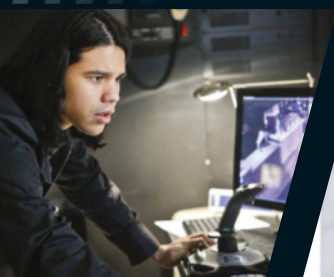
Blackthorne says, "I don't know if Lance really knows where he is with all of this himself. After all the tragedy of last season, he's in a pretty desolate place. I do know this year is back to basics, more rooted in that sort of shadowy, underworldly human beings kind of stuff in this reality rather than the magical one, all of which suits Lance more. He can't quite get his head around all the magic stuff." ➤



The effects of Flashpoint will have a great impact on Barry as the Flash.



Reverse Flash will also feature in *Legends Of Tomorrow* as part of the Legion of Doom.



Wally gets his chance to shine as Kid Flash in Season Three.

➤ “After the end of Season Four, Thea kind of realised that the bloodlust was a big reason for why she became who she was in the Arrow team and why she ended up solidifying herself as one of the top three inside that team,” proposes Holland. “Then she needed to remove that part of herself, which brought her back down the line, because she lost that inherent instinct to mercilessly kill.

“But then, towards the end of the season, she held a knife to a little girl’s throat, and that all came back. But she didn’t have the bloodlust to use as a fallback excuse anymore. It wasn’t something that was necessarily inside her still, because she had already combatted that. So that action is fully on her own, which made her rethink everything she’s doing. It’s the reason why she needed to hang up her costume at the time. So this season she is far more trying to find a place where she feels comfortable and away from anything that would bring her to someplace with a sword or arrow in her hand, or knife at some little child’s neck.”

Ramsey admits that he’s pleased with the approach being taken this year. “Arrow’s strength,” he says, “is that he’s always been this kind of street-level crime fighter, along with our brawn and Felicity’s brain. So I think that’s one of the strengths of the show, and getting back to that is something I’m happy to see. For Diggle personally, we’re dealing with the aftermath of him having killed his brother, who was working for Darhk. So

how he got to that, that it ended up being an accident/not an accident, is some of the stuff we deal with in Diggle’s recovery in Season Five. Pulling the trigger... *why* did he do it? What was going through his mind? So we’ve gone back to the subject of killing: who dies and who doesn’t in this brand of justice that he and Oliver execute? It’s a big storyline during the season.”

FOR EMILY BETT RICKARDS, WHO PLAYS FELICITY SMOAK, PART OF HER CHARACTER’S JOURNEY IS DEALING WITH THE FACT THAT ALTHOUGH TEAM ARROW

saved the world from Darhk’s intended nuclear annihilation, there were casualties.

“That is the crux of the season for her,” she details. “Felicity definitely carries a lot on her shoulders. Choosing the lesser of two evils doesn’t really eliminate the fact that she did kill 10,000 people. There has to be something to be said about doing something that you feel guilty about that is at such a distance, yet you were the main part of it. It is a cost to the country. She’s probably at home checking up on the news every day. People come to her that she meets that were from there. How does that guilt stir her up, and how long can she bottle it up and forget about it until it rests in her nightmares or her demons?”

Mericle emphasises that the season is all about legacy, and it’s a theme that is going back to Oliver’s roots and the reason he got into this in the first place: to right his father’s wrongs. “Has he done that?” she asks rhetorically. “If not, what is the best way to do that? Is it as the mayor or as

THE TIME-TRAVELLING ADVENTURES

How many times has Barry messed with the timeline?

1 REASON FOR TRAVEL

In trying to stop Mark Mardon from destroying Central City, Barry accidentally travels back in time a day.

EFFECT ON TIMELINE

Even though he didn’t know that Thawne had killed Cisco, his going back in time saves his life. It also puts him back a few steps in his relationship with Iris.

TIME JUMPED: 1 DAY BACK

2 REASON FOR TRAVEL

Barry jumps back to the night his mother died, to save her (and his!) life. A future him warns him not to, so he allows events to unfold as they always did.

EFFECT ON TIMELINE

Had he not travelled back in time he wouldn’t have saved his younger self and be dead, causing the mother of all paradoxes.

TIME JUMPED: 14 YEARS BACK

3 REASON FOR TRAVEL

Jumping back to the present day, Barry faces Thawne, preventing him from returning to his time.

EFFECT ON TIMELINE

None. Phew.

TIME JUMPED: 14 YEARS FORWARD

4 REASON FOR TRAVEL

To save both Central and Star City, Barry outruns an explosion to go back in time so they can defeat Vandal Savage.

EFFECT ON TIMELINE

Manages to thwart Vandal Savage’s plans and save Central and Star City. Saves Olicity’s relationship... for a while.

TIME JUMPED: 1 DAY BACK

MARCH 2000

SEASON 1, EP 11

3

2

FLASHPOINT



Green Arrow? And while he's struggling with those questions, everyone else will be thinking of their own legacies. They will all be in the same head space of this is a hard life they've chosen. Do they want to keep doing this? If they do, what kind of legacy does that leave for themselves, their memories and their families?"

Amell is excited about the big bad of this coming season and the fact that there is in one way a sense of finality surrounding the events of the year. "I don't think that this is going to be the last year of the show," he says, "but at the same time this is the end of a chapter, so to speak. One of the things that we do this year is that the villain was created by Oliver. It was created off of Oliver's actions in Season One, and I think that this is a cool place to take the show."

For Gustin, it's the changing landscape of *The Flash* that remains most intriguing to him about the coming season. While admitting that he's not sure of how Barry will evolve over the course of the year, he's got a pretty good idea of the impact 'Flashpoint' will have on the show. "What

happens in 'Flashpoint,'" he states, "what Barry sees, what his whole family perspective is in 'Flashpoint' will influence the arc for the rest of the season."

Insofar as both *Arrow* and *The Flash* are concerned, there are some people who wonder if the writers have burned through stories too quickly. In the case of *The Flash* in particular, is it too soon to tackle a storyline like "The Flashpoint Paradox"?

"That's one of the great things about our show," says Cavanagh, "because yes, it seems like that. Most shows would be like, 'Let's wait before we do this big thing.' That doesn't mean you can't do different iterations or larger iterations down the line, because we can do anything on this show. What I like is we introduced Grodd early on in Season One. Captain Cold comes in so quick that at first you might be, like, 'Hey, are we worried at all about story?' But Greg Berlanti's exact words are, 'There's always more story.'" 

The Flash and *Arrow* will both air on Sky from October.



“WHAT BARRY SEES – WHAT HIS WHOLE FAMILY PERSPECTIVE IS IN FLASHPOINT – WILL INFLUENCE THE ARC FOR THE REST OF THE SEASON”
GRANT GUSTIN

The West/Allen relationship will be different in the new series.

OF BARTHOLOMEW HENRY ALLEN

5 REASON FOR TRAVEL

Barry travels back to before Hartley attacked the team to help Thawne with the Speed Force equation. He also tells Caitlin and Cisco to find a way to stop the Wraiths.

EFFECT ON TIMELINE

Hartley is a good guy, and has helped the team by providing them with sonic gauntlets to defeat the Time Wraith.

TIME JUMPED: 1 YEAR BACK

6 REASON FOR TRAVEL

Returning to the present day, Barry now has all the information he needs for the Speed Force equation.

EFFECT ON TIMELINE

Thankfully, nothing!

TIME JUMPED: 1 YEAR FORWARD

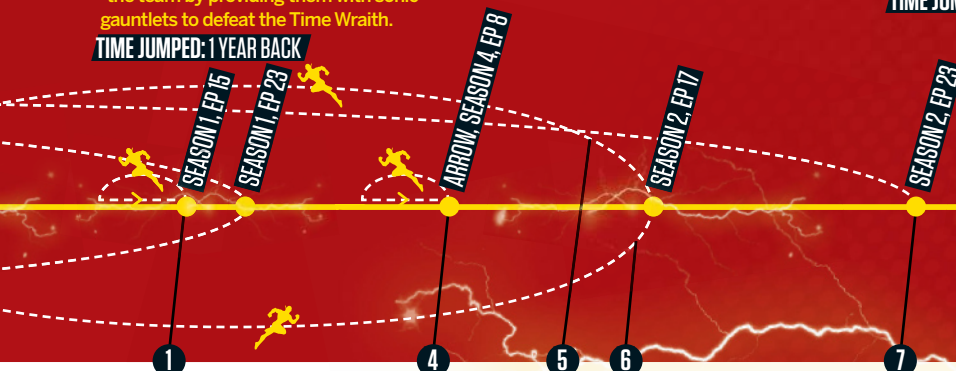
7 REASON FOR TRAVEL

After the death of his father, Barry returns once again to the day his mother died. This time he saves her life.

EFFECT ON TIMELINE

Changes the course of history, resulting in Flashpoint.

TIME JUMPED: 15 YEARS BACK

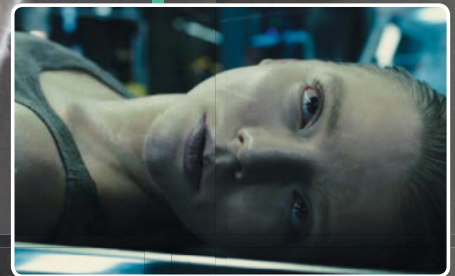




BIG MOVIE

Morgan

_GENETIC PIONEERING



SCANNING

_GENETIC PIONEERING





WHAT SEPARATES REGULAR PEOPLE FROM GENETICALLY ENGINEERED FOLK? WE TALK TO DIRECTOR LUKE SCOTT AND STAR ANYA TAYLOR-JOY ABOUT WHAT MAKES MORGAN TICK...

THE SETUP FOR DIRECTOR LUKE SCOTT'S FEATURE DEBUT, *MORGAN*, FEELS SOMEWHAT FAMILIAR: AN ARTIFICIAL

woman locked in a room inside a high-tech lab in the middle of the woods is interrogated to understand the full extent of her abilities, and all hell breaks loose when she finally manages to escape. Isn't that just Alex Garland's *Ex Machina*? The comments section under the film's trailer is peppered with phrases like 'Ex Machina 2.0' and 'Ex Machina meets *Splice*'. The similarities are hard to ignore, but Scott tells us that the parallels stop there.

"The kind of intellectual narrative in *Ex Machina* is something we avoided with *Morgan*," says Scott. "Not consciously; I think it was more about flesh and blood really, and about this



theme of identity, where Morgan wants to be her own person and not owned by anyone. I think that's where the conflict is in *Ex Machina*. For Morgan, it's more about feeling alive."

The other main difference is that unlike *Ex Machina*'s Ava, Morgan isn't a robot; she's a genetically engineered human. This might seem like a small detail, but it changes the story – and the subject's motivations – completely. Cultivated from human DNA, Morgan has grown into what Scott describes as an archetypal family of eight scientists, each representing a different familial relationship. Technically, Morgan is only five years old, but due to the extraordinary growth rate of her genetically engineered cells, she is presented in the film as an adult.

"The issue that Morgan faces is how an emotional landscape has developed in that time, which I find to be a really fascinating aspect of accelerated growth and these kinds of ideas," explains Scott. "Through this, she grows into a strong, generative intellectual. She has a huge IQ of about 300 or so. But emotionally, which is the kind of thing that you pick up as you move through life, she's still very much a young, different adolescent. She goes through a little bit of emotional turmoil as she tries to figure out who she is and her identity. So identity is quite a powerful theme in this film. It's about who you are and your relationship to the world. Often, your identity is reflected in your closeness with your parents, and she has eight of them to deal with."

"I love [Morgan]," says actress Anya Taylor-Joy, who stars as the title character. "When you get a character you have to be able to really, really love them, at least for me. She's not a machine; she's organic matter. She bleeds, and I guess the question is whether she has feelings. I think the idea behind the film is when human beings play God, and they create a human being and give them a soul – or don't. That's what the film is centred around a little bit." ➤➤

WORDS POPPY-JAY PALMER



Anya Taylor-Joy plays Morgan, a genetically engineered human being closely monitored by a team of scientists.





BIG MOVIE

Morgan

➤ Though *Morgan* is fictitious and incorporates fantastical elements like telekinesis – as demonstrated on an unsuspecting Paul Giamatti in one of the trailers – the film's roots are firmly planted in scientific fact. To tell a story about genetic engineering, Scott and Taylor-Joy both immersed themselves in research centred around the controversial subject matter.

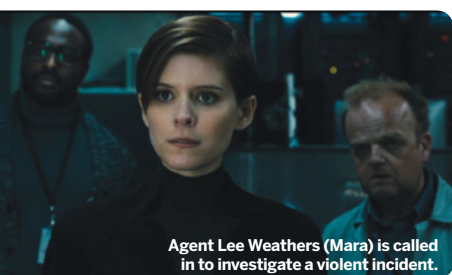
"There's a dark side of Morgan that represents the next evolution of human beings, for good or bad," Scott tells us. "We haven't really evolved much in the last 150,000 years, I think, but only in the last 30-so years, certainly in my lifetime, have great evolutionary things began to happen. Mobile phone, the Internet... the Internet has become quite representative of consciousness, as we're able to access not just emails, but information, and our intellect is amplified because of that. Our knowledge base is vast.

"We're also changing, and I think that advances in technology and science affect the way in which we want to combat disease and genetic therapy and those kinds of things. But on a different level, those things trickle down into turning ourselves into better human beings."

"The thing about the film is that it is very much based on science," says Taylor-Joy. "While it is sci-fi, it's also becoming more and more of a reality. It's like, we can actually do this. There is a man in a bunker in Alaska that has actually created a human being, and none of us know about it. There's that kind of vibe behind it. It was just really fascinating to read all of these different articles about a soul, what that is, where it comes from, and how we're all just basically trying to understand what it is to be human through creating one."



The researchers have trouble keeping Morgan contained and occupied.



Agent Lee Weathers (Mara) is called in to investigate a violent incident.



The film's impressive cast also includes Paul Giamatti, Kate Mara, Toby Jones and Michelle Yeoh.

WE'RE TRYING TO UNDERSTAND WHAT IT IS TO BE A HUMAN THROUGH CREATING ONE

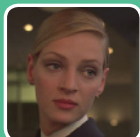
ANYA TAYLOR-JOY

GENETIC ENGINEERING 101

Everything you need to create the perfect artificial human

GATTACA (1997)

Generations of eugenics and artificial selection through genetic manipulation create a society of perfect people, known as 'valids', who possess only the most desirable physical traits.



SPLICE (2009)

Splicing animal genes with human DNA creates a hybrid described as a winged amphibious mammal with enhanced capabilities, including the ability to change gender and regeneration.



HANNA (2011)

A race of enhanced super-soldiers with inhuman fighting capabilities is engineered through a top-secret CIA programme that manipulates the genetic make-up of embryos.



LUCY (2014)

A bag of drugs sewed inside the stomach that ruptures and enters the bloodstream equals metamorphosis, strength and knowledge of all of time and space.



A FORMER BALLET DANCER, TAYLOR-JOY HAS ONLY RECENTLY STARTED HER ACTING CAREER, MOST NOTABLY

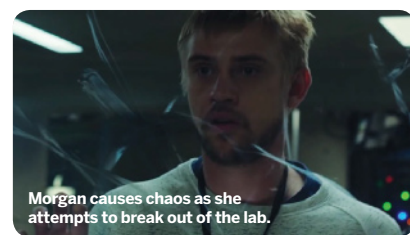
starring as the young Thomasin in Robert Eggers' brilliant supernatural horror *The Witch*. The rest of *Morgan*'s cast, which includes the likes of Giamatti, Kate Mara, Toby Jones, Michelle Yeoh and Jennifer Jason Leigh, all have far more experience, but Scott insists that Taylor-Joy stood out and really made the character her own.

"She's great. She's a terrific actor," he says. "She played the role in a very naïve way; very vulnerable. What lurks beneath is an incredible power, so the Morgan character goes on a journey to discover herself. Anya played that incredibly well. That's pretty much why we cast her in the role. On the one hand, she added so much vulnerability and such youthful naivety, but on the other, such sophistication and refinement. The film is about growing from a child into an adult – a rite of passage, so she was terrific."

"I've only been an actress for a short amount of time, but I feel like I'm blessed and very lucky to be able to take on very different roles," Taylor-Joy tells us. "For Thomasin, I didn't really know what I was doing, and I don't think I know what I'm doing now! But what Thomasin taught me was that characters are very real for me, so when I got the script I already felt like I knew her and was living with her. That made it feel easier to be able to go into work every day, because I understood the way that she thought."

"What was amazing about the preparation for *Morgan*," she continues, "was that I was like, 'I want to do as many of my own stunts as I possibly can.' The training for that was very rigorous, and it allowed me to create a whole physical aspect of the character – you know, the physical Liam Neeson, 'I have a particular set of skills' thing."

Taylor-Joy admits that her ballet background came into play while developing Morgan's set of skills. "I'm good at remembering sequences, and I'm good at remembering where movements go," she says, "but I had to learn how to



Morgan causes chaos as she attempts to break out of the lab.

be a fighter, and I had to learn how to stop being a graceful ballerina. Fighting is all about being low and secure. You've got your base rather than being light and flexible. With fighting, you're protective, so I remember the day when I stopped being a dancer and I became a fighter, and I really noticed the difference in everything in how I was moving. It was so much fun, but it definitely took a bit of unwiring my ballet brain."

Like Taylor-Joy, Scott also came into the project with little experience. But as a lifelong film fan – not to mention the son of sci-fi cinema stalwart Ridley Scott – *Morgan* was far from brand new territory for him. Scott's directorial work on a short film called *Loom* in 2012 also informed the way he initially approached Seth W Owen's *Morgan* script.

"[*Loom*] had a premise about a man who created synthetic human beings, and the distinction of Morgan, you know, she is a synthetic human being. She's not a robot, nor a clone. So everything about Morgan is made; she's a processed human being. I was trying to find a pathway into that kind of subject, and [*Loom* and *Morgan*] are both similar, actually. They're both about scientists trying to create life, so there were great similarities. I think it's a really interesting subject, about the next step of human evolution."

"I love sci-fi," he continues. "It's not the only genre I enjoy; I just love movies. But I think that sci-fi offers great rewards, and in a way, visions of the future can also tell us about the present. I look at movies like *Morgan* and like *Ex Machina* as warnings about the future of men." ☞



Morgan will be released in cinemas on 2 September.

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SET VIS

Kubo And T

No Strings Attached

WORDS ADAM TANSWELL

KUBO AND THE TWO STRINGS

No Strings Attached



FOLLOWING ON FROM CORALINE AND THE BOXTROLLS, STOP-MOTION STUDIO LAIKA LOOKS TO REPEAT THE TRICK WITH KUBO AND THE TWO STRINGS. WE WENT BEHIND THE SCENES TO DISCOVER WHAT MAKES THEM TICK...

THE STORY OF LAIKA'S LATEST CINEMATIC EFFORT, KUBO AND THE TWO STRINGS, HAS BEEN SHROUDED IN SECRECY FOR YEARS. THE PROJECT HAS BEEN HALF A DECADE IN THE MAKING, AND AT ITS PEAK

a crew of more than 350 workers have painstakingly beavered away on the animation – but little information has leaked about the fantasy epic. Until now.

Kubo is the fourth movie from the iconic stop-motion animation studio – whose previous efforts include *Coraline*, *ParaNorman* and *The Boxtrolls* – and if the trailers are anything to go by, it's a wildly magical adventure featuring an unlikely cast of characters.

"*Kubo* is a rollicking, rip-roaring, white-knuckle thrill ride," explains director Travis Knight when he's finally allowed to spill the beans. "It's an action-adventure fantasy set in a mythical version of ancient Japan. The story centres on a boy [the titular Kubo, played by Art Parkinson, aka Rickon Stark from *Game Of Thrones*] who embarks on an epic quest to save himself and reunite with his family. Along the way, he encounters a number of strange characters, who become allies and friends to him."

"There's Monkey [Charlize Theron], who is a savage, sword-wielding snow monkey," continues Knight. "And Beetle [Matthew McConaughey], who is a big, brawny, befuddled, oversized man bug. Together, they go on this journey and

they confront Gods and monsters as Kubo fights to fulfil his heroic destiny. It's pretty epic!"

The release of *Kubo And The Two Strings* coincides with the tenth anniversary of Laika, and we are one of a select number of press invited to their headquarters in Portland, Oregon. This is a bustling, creative city in the north-west of the United States, which is famed for its food, hipsters and drizzly, rainy weather.

"Over the last ten years, it's been staggering to us that our films have connected with and have become part of the lives of millions of people around the world," Knight tells us. "We are a home-grown, independent little film studio, so it's pretty extraordinary for us to have this kind of impact on people, but it's even more staggering that we even exist at all. We are something of an anomaly in this business, and part of that is just simple geography, because we are a thousand miles away from the sun-soaked

splendour of the nerve centre of the film business in Hollywood. Instead, we are nestled in the patchouli-oiled armpit of the Pacific Northwest."

"But there's something else that makes Laika different – and that is the stories that we tell and the kind of films that we make," the director continues. "Right from the start, we had a pretty simple goal: to make movies that matter. To tell bold, distinctive and enduring films that are meaningful; that revolutionise animated filmmaking, and we do so in a way that honours tradition and history, while combining that with cutting-edge technology."

The building that houses Laika is another anomaly within the animation world. While many studios, such as Pixar and Dreamworks, boast extravagant campuses as their home base, Laika is housed in a warehouse located in an industrial park on the edge of the city. From the outside, the unassuming ➤

Lead characters Monkey and Kubo, voiced by Charlize Theron and Art Parkinson.





SET VISIT

Kubo And The Two Strings

➤ building lacks lustre.

But within its walls, Laika's enthralling movies are made.

"We have a fairly magical studio where we shoot, build and do absolutely everything in-house," explains producer Arianne Sutner. "For *Kubo*, we have 67 stages. Nobody should want to have 67 stages, but we have a huge exterior movie with some incredible setups, and to do that we have to shoot a lot of plates and passes. To get the scope the way we want it – because we don't want it to feel like it's a movie of miniatures – we are taking advantage of every square inch of this building."

Wandering around the warehouse, there are many different rooms featuring huge, epic scenes. In one area, a 15-foot-high skeleton stands in the centre. "This represents a 15-foot-tall skeleton that Kubo meets in the movie," explains animation supervisor Brad Schiff. "It's a behemoth." In another area, an ancient forest scene is being shot with the lead character, Kubo. Amid huge trees, stone boulders litter the space – but it's clear to see that the scope of this movie is enormous.

To bring the story to life, each of the animators pays incredible attention to detail, but it's a painstakingly slow process. "We aim to animate a little over four seconds of film per animator per week," explains animator Charles Greenfield. "The shots aren't as easy as you'd think. The complexity of this is massive, and there have been times

STOP-MOTION IS THE MOST STUPID WAY TO MAKE A MOVIE

TRAVIS KNIGHT

where we've done two seconds in a good week – and that's not because we've been going slow. There are a lot of moving parts to each setup, and it's a lot of work."



WHEN IT COMES TO THE VARIOUS STAGES OF PRODUCTION, KNIGHT IS INCREDIBLY CANDID. "STOP-MOTION IS PROBABLY THE

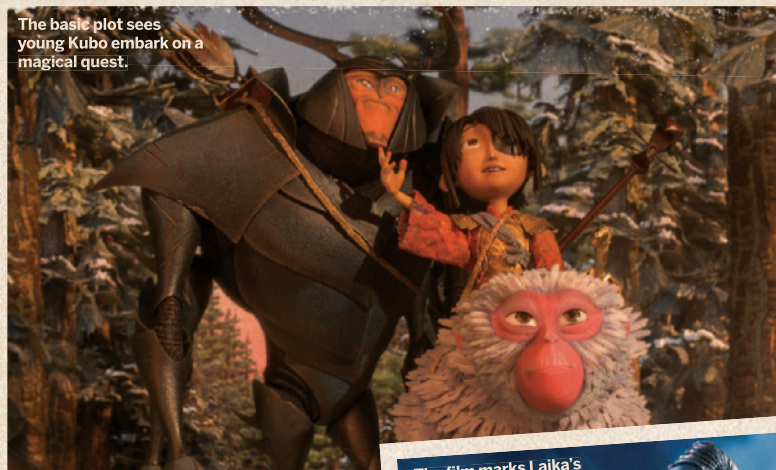
most stupid way to make a movie," he chuckles. "I have said this before – and now, having directed a film, I believe it more firmly than ever... It's ridiculous!

"At the beginning of the project, we spend a couple of years focusing all of our attention on getting the characters, the story and the world right. Once we started work on *Kubo*, it became very clear that this was going to be a huge challenge to bring to the screen. In fact, it was more ambitious than anything we had undertaken up to this point. We had never tried a big, sweeping, epic fantasy before, and for good reason: they are really hard to do, particularly if you shoot them the way we shoot them."

"Our building is a warehouse, and we shoot these things on tabletops, on slabs of wood. To make the stuff that we shoot on a slab of wood feel like an endless, majestic vista is incredibly difficult. I have been working in this medium in various forms for 30 years, but the discipline that stop-motion artists have to bring to their art is outstanding.



The basic plot sees young Kubo embark on a magical quest.



The film marks Laika's tenth anniversary as a stop-motion studio.

People don't get into this unless they have a passion and love for what they do. I'm incredibly proud that our artists have this level of commitment to their artistry."

To bring *Kubo And The Two Strings* to the big screen, Laika called upon its ten years of experience in an artistic industry that's constantly dwindling. "When we started the big action sequences in *Kubo*, we realised how challenging the movie was going to be, but the fact that we had

QUICK DRAWS

Animation studios you should be keeping track of



AARDMAN

COUNTRY: United Kingdom

FOUNDED: 1972

GREATEST HIT: *Chicken Run* (2000)

HIDDEN GEM: *Arthur Christmas* (2011)

Famous for its innovative 'claymation' style, Aardman has been leading the way in stop-motion animation for decades. It's also responsible for our nationwide obsession with *Wallace And Gromit*.



MADHOUSE

COUNTRY: Japan

FOUNDED: 1972

GREATEST HIT: *Paprika* (2006)

HIDDEN GEM: *Millennium Actress* (2001)

Founded by a group of ex-Mushi Pro animators, Madhouse began life mostly working in TV, bringing us the first *Beyblade* anime series, but its real strength now lies in its fantastic feature films.



FILME DE PAPEL

COUNTRY: Brazil

FOUNDED: 1991

GREATEST HIT: *Boy And The World* (2013)

HIDDEN GEM: *Sirius* (1993)

Also known as Paper Film, the studio came about at a time when Brazilian animation was limited to ads. Since then, it's been representing Brazil at film festivals all over the world with its hand-drawn style.



CARTOON SALOON

COUNTRY: Ireland

FOUNDED: 1999

GREATEST HIT: *Song Of The Sea* (2014)

HIDDEN GEM: *The Secret Of Kells* (2009)

Cartoon Saloon started out as an informal partnership between animators Paul Young and Thom Moore, and has since grown into a multi-award-winning hand-drawn studio that dabbles in TV, feature films and shorts.

KUBO AND THE TWO STRINGS

No Strings Attached

Filmed on 67 stages, this is Laika's most ambitious undertaking to date.



built up our technological and artistic chops over the years made it easier. With every film we've created, we've grown technologically, and we've been able to apply to that technology to the next film. In that manner, we were able to apply a lot of the techniques that we learned on *Coraline*, *ParaNorman* and *Boxtrolls* to this project. We were able to put the energy that we needed to figure out the challenges of this movie, which is why we have massive monsters and big action sequences; things we never could have done before."

The director pauses for thought, before continuing: "Laika is unusual in that it's a stop-motion company that continues to thrive. This is very rare. Historically, stop-motion companies have come together, but then they disband and all that information gets scattered to the breeze. We have kept the band together for ten years, which means we are able

to build on all the innovation, the artistic technology and everything else, so we can tell bigger, more expansive stories. *Kubo* is essentially an outcropping of that idea. By far, it's the most ambitious story that we have ever told. It's an expansive and gripping odyssey that has a deep and strong beating heart underneath it all."

"It's something of a maturation metaphor," continues the director. "It's the story of a boy who crosses a rubicon from childhood to adulthood – and like everything we do, it's also a personal story. In some ways, even though it's a fantastical version, it's largely autobiographical. Kubo is basically me. He is a storyteller. He is an animator. He has a loving connection with his mother, who is the centre of his world at this point in his life – and he also has a longing for a connection with his father, who he has never really known. Kubo goes on a journey of discovery, exploring the magic, the wonder and the beauty of childhood – but there is something else at play here, because we also explore the things that we gain and the things that we leave behind as we become adults."



THE DIRECTOR SAYS IT IS FUNDAMENTALLY "A STORY ABOUT LOSS AND HEALING. AND TO TELL THE STORY, WE HAVE AMASSED AN INCREDIBLE, WORLD-class cast of actors, including Charlize

Theron, Matthew McConaughey, Ralph Fiennes as the immortal Moon King and Rooney Mara as the two twin-sister celestial assassins."

When it comes to working with such an iconic group of actors, the director was initially intimidated. "These are some of the finest actors in the world," he admits. "But bringing these characters to life is very different to work on a live-action movie, because they are in a recording booth, and the only thing they can use is their voice. It was really fascinating and eye-opening to see how all these actors worked differently. For instance, we were working with Matthew McConaughey, and there was a scene where he was trying to get a certain quality in his voice – but he wasn't quite getting it. He stood there for a moment, and then he just disappeared behind the glass. I looked over, and he is on the ground cranking out an inhumane amount of push-ups... I have never seen a human being do so

many push-ups – but then he gets up and delivers the line perfectly. He needed to do something physical to get his voice to capture the right quality."

"Probably the most moving moment for me was when Charlize had to give a performance where essentially her heart is broken," Knight concludes. "I don't know how actors are able to do this; I don't know how they are able to act, because she is literally accessing a moment of pain in her life, and it comes through and it's real – and she is feeling that in the moment. All of us in the control booth are sobbing as she is in there, because you are connecting as another human being to someone else's pain – but that is what these actors can do, and I am really in awe of their talents. It's incredible. I can't wait for the world to see and feel this emotion." ✍

Kubo And The Two Strings will be released in cinemas on 9 September.



Director Travis Knight likens Kubo to himself in a number of ways.



MUST-SEE TV

The Strain

TAKING THE STRAIN

WORDS
JOE
NAZZARO

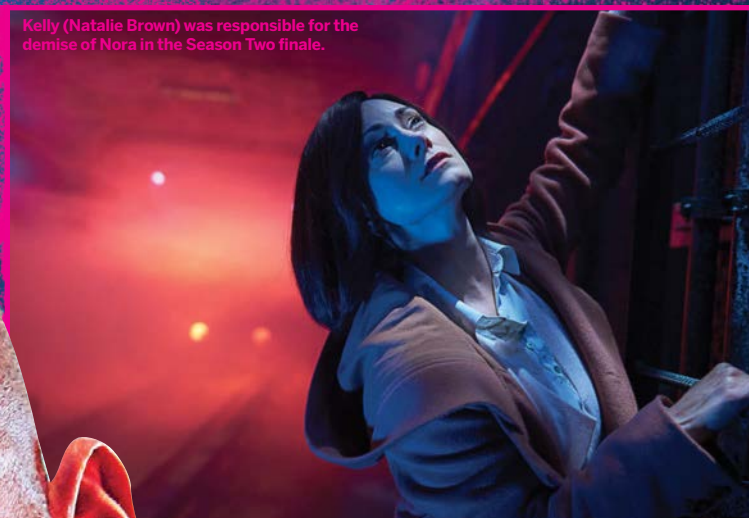
IN SEASON THREE, THE STRAIN HAS GONE WORLDWIDE, AND NO ONE IS SAFE. THE CAST AND CREW GIVE US THE LOWDOWN ON THE IMPENDING VAMPIRE APOCALYPSE...

THE STRAIN

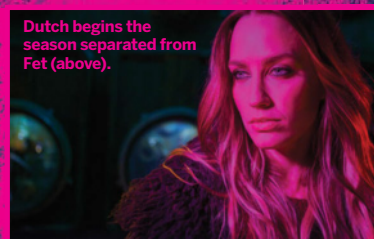
Taking The Strain



Kelly (Natalie Brown) was responsible for the demise of Nora in the Season Two finale.



Dutch begins the season separated from Fet (above).



THE DREAD HAVE SPREAD!" THAT'S HOW THE STRAIN ACTRESS NATALIE BROWN, THE ESTRANGED WIFE-TURNED-VAMPIRE KELLY GOODWEATHER, DESCRIBES THE SHOW'S IMPENDING THIRD SEASON. "THE BATTLE CONTINUES," SHE CLAIMS, "AND

the strigoi are to be feared more than ever. They're faster and operating with more urgency, so everything is ratcheted up from where we left off last season. Everything is scarier."

Based on the trilogy by Guillermo del Toro and Chuck Hogan, *The Strain* follows Dr Ephraim Goodweather (Corey Stoll) and his companions as they try to avert a vampire epidemic created by the centuries-old Master. The series begins its third season with its cast of characters scattered in several directions.

"As we know, Nora went out in a blaze of glory at the end of Season Two, and everyone was cast apart," explains executive producer J Miles Dale. "Zach

(Max Charles) has gone with Kelly, and Eph has said goodbye to Fet (Kevin Durand) and Setrakian (David Bradley), who have taken the Lumen, and are off somewhere with Gus (Miguel Gomez), so everyone is scattered and fractured.

"We pick up the story a couple of weeks later," continues Dale, "as Eph is consumed with finding Zach, while Setrakian is consumed with reading the Lumen. Fet is working with a group of Navy SEALs to try and find the Master, and Justine (Samantha Mathis), ever more powerful, is doing her thing. Dutch (Ruta Gedmintas) has sort of been cast out of the group, having dumped Fet, so everyone is off doing their own thing. Different people have different interests and agendas. Eph is not a big believer in the book; he's all about science, not mythology, so he and Setrakian will disagree on that, while Fet as always blindly trusts the professor – his father figure – so how will they all come together to resume this fight?"

As showrunner Carlton Cuse admits, splitting up the show's characters makes things a bit complicated. "The walls of the writer's room are covered with thousands of cards," he elaborates. "It looks like one of those crazy wall boards that Carrie Mathison put up in *Homeland* when she's not taking her medicine. But it can also get quite unwieldy sometimes, when you have seven people in a scene and really only two or three are contributing. From a writing standpoint, both scenarios pose challenges. This season, we wanted to give our characters distinct storylines and understand what they all want, so that's been a big part of our writing effort."

For Gedmintas, who plays Dutch – one of the characters created specifically for the series – Season Three continues to pack an emotional punch. "Dutch is still a mess from losing two very important people to her. She feels alone and scared, and is traumatised from her encounter with Eichhorst. Season Three sees Dutch honing in on who she is and what role she

plays in this fast-devolving society, but as always, she makes rash decisions and numbs herself with drink. The trauma from Eichhorst's torture has left her with a carpe diem attitude; she has to suppress some feelings in order to survive, and live for the moment."

You might think the characters that survived the book trilogy might make it through the series without much difficulty, but it's no longer a guarantee. "That's what happened at the end of Season Two when Nora dies," claims Durand. "In the books, Fet and Nora end up as a family at the very end, so seeing her death at the end of Season Two, I think everybody realised we couldn't rely on the books. As an actor, and I think to the audience, it makes things more interesting, because you don't know from script to script who is going to live.

"As much as the fans think they know, they can't predict what will happen now," agrees Brown. "The series stands alone from the books, which puts the ➤



MUST-SEE TV

The Strain

BOOK VERSUS SMALL SCREEN

How *The Strain* moved beyond the source material

While there's no doubt that a large part of *The Strain*'s viewership has read one or more of the original novels, they soon learned that the series would go in some new directions. Claims Dale, "This is a very different medium. Describing something in a book is easy, but it can be difficult on film in terms of scope."

"We began making changes from Season One by introducing Dutch and bringing in some new characters; the same with Season Two with Justine and Kowalski; and Barnes – who lives through most of the books – dies off early. The point is, if you read the books and watch the show and they're the same, there are no surprises. That's part of the reason people were genuinely shocked when Nora died."

"I would say we stuck pretty faithfully to the first book in Season One, but Season Two is probably more than 50 per cent invention, and I expect that will continue. It began as the books began and it will end as it ended, but there's going to be a lot of invention in Season Three and Four."

"When you translate a book to television," continues Cuse, "it really becomes its own thing, and in concert with Chuck and Guillermo, we decided to tell our own story. Television is a collaborative medium where you feed off what the actors do and the relationships they develop, so that process is very different from sitting in a room, writing a book by yourself."

"The show has been significantly reinvented this season, but we're all proud of how it turned out. You certainly won't be able to read book two and know what's going on!"



IT WAS IMPORTANT THAT THE STAKES WERE REAL AND EVERY CHARACTER VULNERABLE... NO ONE IS SAFE

CARLTON CUSE

actors on notice: knowing that every episode is a gift, when we get the next script and know we're still around, still alive and still part of the master plan, no pun intended."

"I think that's part of the evolution of television," Cuse reflects. "We've moved into a mode where as an audience member of a tradition television show, in the back of your mind, you sort of knew the stakes aren't real. When somebody put a gun to David Caruso's head on *CSI Miami*, you knew they weren't going to pull the trigger because David Caruso was the star of the show."

"But in the post-*Lost*/*Game Of Thrones* era, it's important that the stakes are real and you do worry," Cuse adds, "so when a character is in jeopardy, something bad could happen. As painful as it was on a personal level to kill off someone as wonderful as Mia Maestro, it was important for the show that the audience felt stakes were real and every character

was vulnerable. Kevin is right: no character is safe on this show."

And after the number of new vampires introduced in Season Two, don't expect to see many new ones this year. "It's basically the same characters as before," notes creature FX supervisor Sean Sansom. "We had a lot of new characters in Season Two, so that really kept us busy. We had the Master, who was badly burned, there was Quinlan introduced halfway through the season, there was Bolivar transforming into the Master, and there was also the flashback scene that Guillermo directed, which showed how Robert Maillet's Sardu character gets transformed from the old Master, played by Doug Jones, so there were a lot of specific characters that kept us occupied."

"This season, we've got Quinlan, Bolivar (as the Master), the Ancients, Kelly and occasionally a featured vampire, but there aren't really any new characters that stand out."

UNLIKE THE PREVIOUS TWO SEASONS, WHICH RAN AT 13 EPISODES APIECE, SEASON THREE WILL CLOCK IN AT A LEAN TEN EPISODES. AS CUSE EXPLAINS,

"Doing 13 episodes last season honestly felt drawn out, so we wanted to do ten episodes this season just to increase the velocity of the storytelling. The show is better, and honestly we spend just as much time working on it, but there's much more creative focus you can give to ten episodes versus 13."

"If you look around, ten seems to be the new 13 in cable," adds Dale. "A lot of shows seem to be ten episodes, but in this case the books have a beginning and an end, so Carlton and Guillermo thought, 'Let's try not to dilute it!' [FX CEO] John



Setrakian (David Bradley) is finally in possession of the Lumen.



Fet (Kevin Durand) is one of the few humans left standing.



Landgraf agreed, so it had nothing to with their confidence with us; it was more to do with, 'How can we keep the quality of the storytelling at its highest level?'"

The confidence level is so high, in fact, that the production team is already talking about a fourth season before an official green light has been given. "Season Four is going to happen," Dale insists. "There's no doubt about it. We're starting the writers soon. The people at FX are real champions of the show, and great partners. We're going on the air a little later this year, primarily to steer clear of the Olympics, so that gives everybody a chance to get into the marketing of it, and FX is still very bullish on the show, so we love those guys."

"Guillermo and I have had a number of conversations about the show and discussed an overview of Season Four," finishes Cuse. "We're in the process of staffing up, and we started the writing process in July. We're just finishing the last few shows on a post-production level, and FX is very happy, so we're moving full-speed forward in preparing Season Four. It may not be officially ordered yet, but I think we're all incredibly optimistic that we are going to be making some really cool television!"

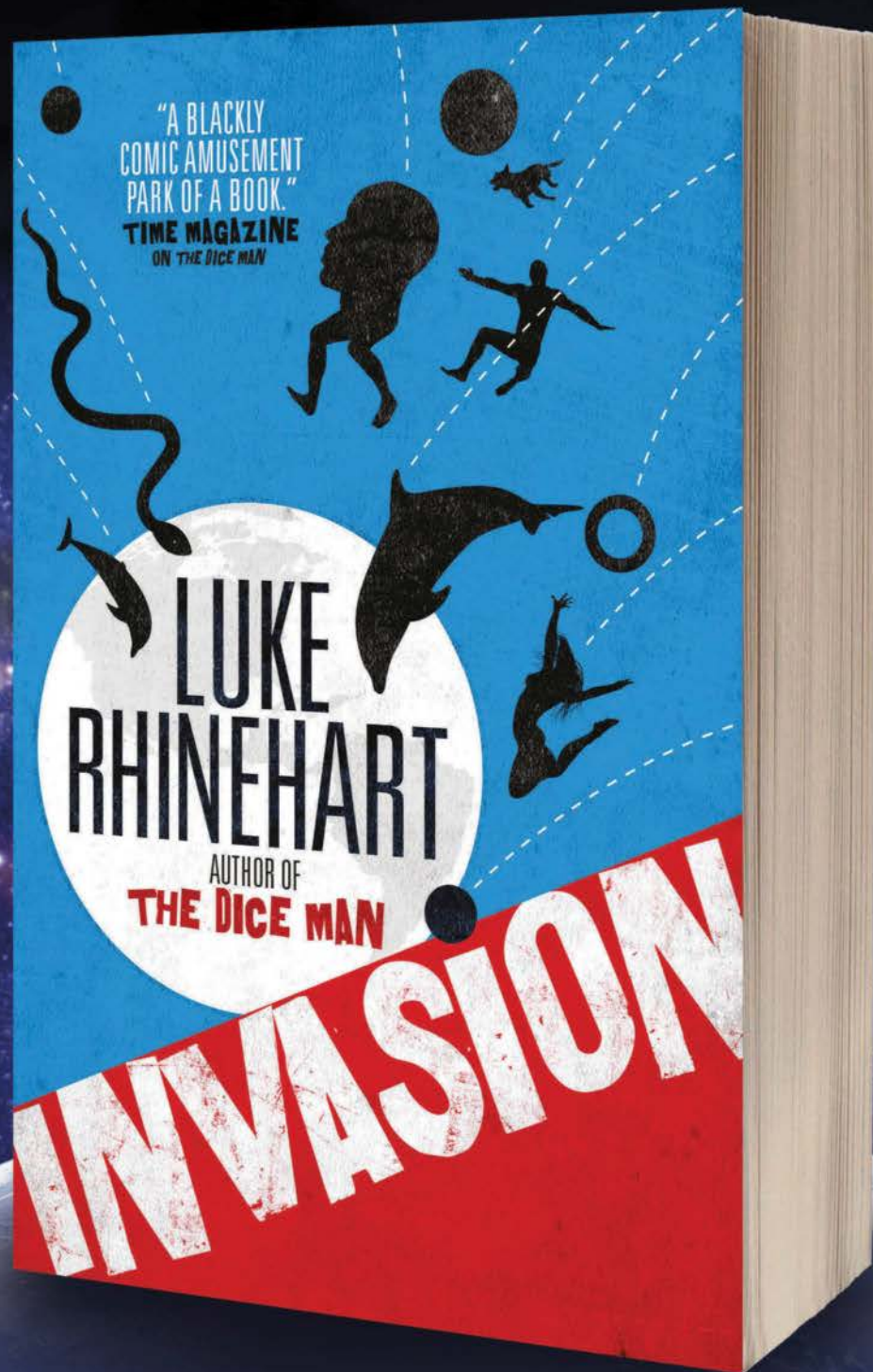
The Strain: Season Three will air on Watch from 9 September.

Mr Quinlan (Rupert Penry-Jones) will continue to take the fight to the Master.



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MURDER IN MIND

WE TALK TO HORROR MAESTRO ALEXANDRE AJA ABOUT BLENDING MAGICAL REALISM AND HITCHCOCK-FLAVOURED MYSTERY FOR THE 9TH LIFE OF LOUIS DRAX

WORDS JONATHAN HATFULL

IT'S TOUGH TO PIN ALEXANDRE AJA DOWN. SINCE THE FRENCH FILMMAKER BURST ONTO THE HORROR SCENE IN 2003 WITH THE BLOOD-SOAKED HIGH

Tension (aka *Switchblade Romance*), he has jumped around genres via the brutal shocks of *The Hills Have Eyes* remake, the gore-drenched silliness of *Piranha 3D*, and the dark fairy-tale romance of *Horns*. "The only thing I can see looking backward is I don't want to do the same thing," Aja tells us.

Now, he has given us something different. This is *The 9th Life Of Louis Drax*, adapted from Liz Jensen's novel, which begins with the titular young boy falling from a cliff. Miraculously still alive, he's taken to a coma ward, where Dr Allan Pascal (Jamie Dornan) attempts to coax him back to the waking world. While the police hunt for the boy's father (Aaron Paul), Allan starts to fall for his mother Natalie (Sarah Gadon), but who's really responsible for Louis' condition?

A UNIQUE STORY

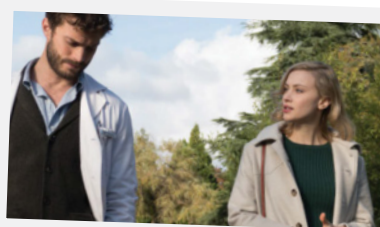
The script for *Louis Drax* was written by actor Max Minghella (*The Social*

Network), who pitched the story to Aja while the two were working on *Horns*.

"He told me about this project that his father [the late Anthony Minghella] was supposed to direct before he died, and it was very intriguing," Aja remembers. "The book was one of the most moving, intriguing and immersive stories I've read. The story is a double investigation: one is the doctor that's trying to save Louis and bring him back from his coma, and the other is the investigation inside the mind of the child, and trying to figure out what happened. The script had that very unique Hitchcockian quality, and it had these emotional moments that were really unexpected in that kind of thriller."

HITCHCOCK, DE PALMA AND ME

With its San Francisco setting, labyrinthine mystery and a seemingly innocent blonde femme fatale, *The 9th Life Of Louis Drax* sounds like a classic Hitchcockian tale. However, Aja brings his signature lush visuals and heightened sensibility to the film, making it feel reminiscent of the Vertigo filmmaker's spiritual successor: Brian De Palma.



"As a director, one of the most influential to me was Alfred Hitchcock," he explains. "But beyond Hitchcock was De Palma, De Palma digesting Hitchcock. *Dressed To Kill*, *Blow-Out* – these movies are very important to me, and when I was reading [the book] I was thinking about the opportunity of bringing this Vertigo vibe, but also of bringing this post-Hitchcock, Brian De Palma in the movie."

A DAME TO KILL FOR

The cast is one of the best that Aja has assembled. "I wanted to work with Aaron Paul for a very, very long time," he tells us. "We were talking about different projects before, and so he was an obvious choice. With Jamie, I saw *The Fall*, and I thought he was a really interesting choice."

However, the most interesting role in the film is Louis' mother, the damsel in distress who is either sharper or more fragile than she looks. *11.22.63* star Sarah Gadon is stunning in the role. "She's a fantastic actress," enthuses Aja, "but her skills are so multi-faceted. She can really play the manipulation, but also that moment when someone is really on the edge of breaking. She has had many great parts in many great movies, but I think *Louis Drax* is something that will really feature a new aspect of her personality."

ADAPT AND SURVIVE

Louis Drax is the second book adaptation in a row for Aja, but he's also a veteran of remakes. He tells us that the pressures

of honouring the source and bringing something new to it are the same.

"There is a deep respect and a lot of humility when I adapt a pre-existing movie," he tells us. "I want to rediscover and respect that feeling that I had when I discovered the original material, but also what I thought could be improved. With an adaptation, you have the same relationship to the foundation of the project, and that's a great thing, because when you work on a movie it could take years of fighting and struggling. To have this privilege of being able to go back to that first initial feeling, whether it's a remake or it's a book, that gives you the strength to keep fighting for the movie that you really want to deliver."

LOOKING BACK ON THE SPLAT PACK

When Aja gave us *High Tension* in 2003, he was part of a wave of horror directors who brought back the visceral, gory scares of Seventies cinema, along with the likes of James Wan, Neil Marshall, Eli Roth and Greg McLean.

"I was absolutely not aware of what we were a part of," laughs Aja. "We were coming from a very frustrating decade and a half of really bad horror, and we were just obsessed with these very strong and very scary horror movies from the Seventies and Eighties. We made *High Tension* as a homage to that cinema. At the same time, people were doing exactly the same thing. *The Descent*, *Dawn of The Dead*, *Cabin Fever* – everyone was going back to something that's visceral and real, and really scary. Somehow we were in sync with the audience that was craving that real type of horror movie, and the decade that followed was amazing." ☞

The 9th Life Of Louis Drax will be released in cinemas on 9 September.



Jamie Dornan stars alongside Sarah Gadon in *The 9th Life Of Louis Drax*.



THE 5 FILMS OF ALEXANDRE AJA

The prescription of the director's must-see movies

HIGH TENSION (SWITCHBLADE ROMANCE) (2003)

Aja's visceral debut is a fast-paced, blistering horror about a young woman staying at her friend's family's farm, which is attacked by a brutal killer. The twist is daffy, but the film is still great.



THE HILLS HAVE EYES (2006)

The late, great Wes Craven picked Aja to direct the remake of his classic horror, and Aja delivered one of the best re-imaginings of that period. It's incredibly brutal and scary, and has a real raw impact.



MIRRORS (2008)

This remake of Korean horror *Into The Mirror* stars Kiefer Sutherland as a security guard facing a reflection-bound spirit that forces you to kill yourself. It's got some fun moments, but it's not great.



PIRANHA 3D (2010)

Aja cuts loose with this deeply silly and highly entertaining remake of Joe Dante's classic, throwing buckets of blood and 3D fish around while the over-qualified cast (Elisabeth Shue!) have fun.



HORNS (2013)

Daniel Radcliffe stars as outcast Ig Perrish, accused of a terrible crime and suddenly gifted the hellish power to make people tell him their darkest secrets. Possibly his best-looking film, it's almost great, but flawed.



"I WANTED TO BRING A HITCHCOCK/ DE PALMA VIBE"

ALEXANDRE AJA



BIG MOVIE

The Girl With All The Gifts

THE CHILDREN ARE OUR FUTURE

The Girl With All The Gifts takes place amid the backdrop of post-apocalyptic London.



THE GIRL WITH ALL THE GIFTS

The Children Are Our Future



THE STARS AND CREATORS OF THE GIRL WITH ALL THE GIFTS TELL US HOW MR CAREY'S SHORT STORY BECAME ONE OF THE MOST EXCITING FILMS OF THE YEAR

WORDS JONATHAN HATFULL

IT STARTS WITH A GIRL IN A CELL. A GIRL IN A CELL WHOSE HANDS, FEET AND HEAD ARE STRAPPED INTO A WHEELCHAIR BY ARMED SOLDIERS – SOLDIERS WHO IGNORE HER cheery greeting and refer to her as ‘it’. Who wheel her into a classroom where she and the other kids in restraints wait patiently for their teacher to arrive. This is Melanie (Sennia Nanua), and she is very, very special.

This is the opening for brilliant British genre hybrid *The Girl With All The Gifts*, adapted (sort of) by MR Carey from his own bestselling novel. Genre fans will also know Carey as the author of Vertigo’s *Lucifer* comics, the *Felix Castor* novels, and now this, and he tells us that this whole story came from a small – or short – beginning.

“It started life as a short story for a themed anthology,” he explains. “The theme was school days. All I could think of were bad Harry Potter rip-offs, and then I just woke up one morning with the idea of Melanie in my mind, the idea of this little girl writing an essay about what she wants to do when she grows up, and she’s a zombie, so we can see that she’s never going to be allowed to grow up.”

Melanie is a ‘hungry’, imprisoned on a military base somewhere in the English countryside. The world has been ravaged by these zombie-like creatures, but for some reason, Melanie and the other children like her are different. They look and

act like people... until you get too close. While the kindly Miss Justineau (Gemma Arterton) tries to treat them as human beings, short-tempered Sergeant Parks (Paddy Considine) refuses to let his people forget what these kids are, while scientist Dr Caldwell (Glenn Close) tries to unlock their secrets by any means necessary. When this group is forced to go on the run, Melanie will learn just what she’s capable of.

Carey wrote the novel and the film almost concurrently (“They both have a claim to be the real version of the story,” he tells us), and although the novel was published while the film was still in pre-production, director Colm McCarthy credits the screenplay with drawing in the incredible cast. “I think that the strength of Mike’s script was the main factor – it was really powerful and emotionally clear,” he says. “The only way in which [the novel] came into my thinking was that it became easier to finance the film because the book was immediately successful. Joss Whedon read the book the week after it came out, and tweeted about it. That was very useful!”

Another element that played in the filmmakers’ favour with casting was the gender balance in the lead roles. “It’s a very deliberately female-centred film,” McCarthy states. “There are these strong female roles, which would mean that we would be able to attract really great talent to the project. Glenn was really excited immediately. We ➤



Glenn Close stars as scientist Dr Caldwell.

"THEY'RE NOT ZOMBIES, THEY'RE..."

HUNGRIES
The Girl With All The Gifts (2016)

These people are essentially sprinting zombies, although there is a difference in the way the infection spreads through spores. It’s more like a fungus, but it does still make them want to eat you.

THE INFECTED
28 Days Later (2002)

Ah, the original “They’re zombies!” “No they’re not!” debate. Alex Garland and Danny Boyle’s creations are Rage-infected and sprinting, so you’d better not call them zombies. They’re infected, alright?

WIGHTS
Game Of Thrones (2011-)

The frosty creepers from HBO’s competition-chewing behemoth are zombies in all but name, although they do have those creepy blue eyes to set them apart.

DEADITES
Evil Dead (1981)

Are they zombies? Possessed reanimated corpses, capable of changing their appearance at will and torturing their victims through emotional (and physical) pain. Okay, Sam Raimi gets away with this one. Just about.

WALKERS
The Walking Dead (2010-)

No, these are zombies. They are just zombies, plain and simple. But for reasons best known to the creators, they are called Walkers. Even though we can all see what they are. Come on, guys.





BIG MOVIE

The Girl With All The Gifts

➤ were amazed that we were able to get a proper American movie star in our British independent film, but sadly people aren't writing enough roles that strong for women her age. And similarly with Gemma, it's unusual to have a film where you've got the young female co-lead who's not in a sexual relationship in the film or defined by their relationship to a man."

"I wouldn't say sci-fi is my speciality – I actually tend to avoid it," laughs Arterton, who does some of the best work of her career as Miss Justineau. "But I was sent a script and I thought it was brilliant. It's rooted in reality, which is what makes it powerful, and I like the fact that it's very character-driven. I was quite surprised and flattered to be sent something like that. At that point I was only getting big-budget Hollywood stuff, which I was not interested in at all, and this felt really interesting and different."

The film does have some of the elements that you'd expect from a British genre movie. We've got sprinting zombies who aren't really zombies, we've got frantic squaddies, and we've got a ruined London. But there's so much more going on in *The Girl With All The Gifts*. There may be hungries tearing people apart, but it's not just a horror movie. "In my head it's a post-apocalyptic coming-of-age story," says Carey, agreeably reducing the film to a logline for us. "We're telling a coming-of-age story about this girl who's had a very sheltered upbringing, and now comes out into the world and has to find her place in it. I think it's also a retelling of a myth. It's got the story of Pandora's box at its heart as well."

As Melanie, Miss Justineau, Parks and Caldwell move through the ruined Britain, the cautionary themes are

impossible to ignore. The nature of the contagion calls to mind John Wyndham's *The Day Of The Triffids*, showing us a world that has started to shake us loose.

"I thought it was just a well-written, elegant script," Close tells us. "I'm a conservationist myself, and I'm a student of all the issues that are going to happen on this planet because of the human species, these are things that I think we should at least be aware of and talking about. This is a really good story because it brings up real issues. I usually don't go to those kinds of films, because they're too scary. I chose this one because I thought the script was so good. And then [McCarthy] sent me the look of how he wanted the film to be, and I really liked that because it wasn't a lot of CGI."

Indeed, the effects in *The Girl With All The Gifts* are absolutely stunning. McCarthy was determined to get everything he could from his budget, and came across a solution that gives his film a look that is powerful and quite unique. "The reason it was doable on the budget was that we took a photographic approach," he explains. "So we did things that people wouldn't maybe do on our budget level. We sent a drone crew to Pripjat, which is the town near Chernobyl, so most of the helicopter shots you see in our film of London, the main base shot for it is drone footage that we shot in Pripjat, the brutalist architecture there feels like a lot of office blocks and social housing in London."

"He's so meticulous – he lets you have fun on set, and he's such a cool director," enthuses Arterton. "We need a new Jonathan Glazer! He's got that outside-the-box thinking, but is still able to convey it, which is quite hard to do. With

the actors he is just wicked, you can tell him anything and you can do anything, and you don't feel afraid to do anything – especially with Sennia [Nanua], he was so great with her."

SENNIA NANUA'S PERFORMANCE IS ABSOLUTELY KEY TO THE FILM'S SUCCESS, AND SHE'S SUPERB AS MELANIE. SHE'S WIDE-EYED

and innocent, but capable of terrifying violence and increasingly aware of her part in the greater scheme of things.

"It was one of the best experiences I've had as a director," McCarthy tells us. "There were thousands of children seen, and I met 500 little girls, and Sennia was the very last one to walk through the door on the last day of casting. What was really amazing was that the actors all knew that the most important thing in this film was her performance, so they were all really keen to give time to Sennia."

"At one point there was a crying session where Gemma Arterton, Glenn Close and Sennia were all teaching each other how to cry, having a cry-off. I remember thinking it was a really

generous thing. Glenn's got six Oscar nominations, for her to be spending her time with this little girl from a council estate and showing her the techniques of crying was just really cool!"

"She was extraordinary!" claims Close. "This little girl who hasn't even been out of Nottingham. She was an amazing child to watch, wise beyond her years."

It's a performance you won't forget, and that's also true of the film. McCarthy brings Carey's vision to life brilliantly, and the cast is superb. "I just had a feeling about it when I read the script that it was going to be good," Arterton tells us. "There were lots of people telling me, 'Don't do a zombie movie!' and I was, 'No, it's not a zombie movie!' It's much more profound and deeper than that, so yeah, I had a good feeling about it from the start."

"I think it's been one of the highlights of my life, really, not just my career but my whole life!" enthuses Carey. "It's been like nothing else I've ever experienced. I'm ecstatic about it, I'm really glad with how it came out."

The Girl With All The Gifts will be released in cinemas on 23 September.



Although outwardly friendly, the children harbour a deadly virus.

Close, Paddy Considine and Gemma Arterton star alongside newcomer Sennia Nanua.



"I THOUGHT THE SCRIPT WAS BRILLIANT"
GEMMA ARTERTON



GIFTED REPORT CARDS



#SUBJECT 1 Matilda (Matilda)

Matilda has come out of her shell thanks to an improvement in her living situation and the work of Miss Honey. Her telekinesis is coming on leaps and bounds, but she has been warned about graffiti.

#SUBJECT 2 Harry Potter (Harry Potter)

Potter has dealt with the pressures of celebrity well, but he sometimes needs to be reminded it's not all about him. He should focus more on his studies and less on extracurriculars.

#SUBJECT 3 Alton Meyer (Midnight Special)

Alton is a wonderful young man. The most trouble we've had with him is keeping him from the authorities. His goggles have been a success, although teachers keep trying to look in his eyes.

#SUBJECT 4 Athena (Tomorrowland)

There have been some discussions about whether she can be a student here, as she's not technically a real little girl, but she's such a wonderful person that we're happy to continue her schooling.

#SUBJECT 5 Tia (Escape To Witch Mountain)

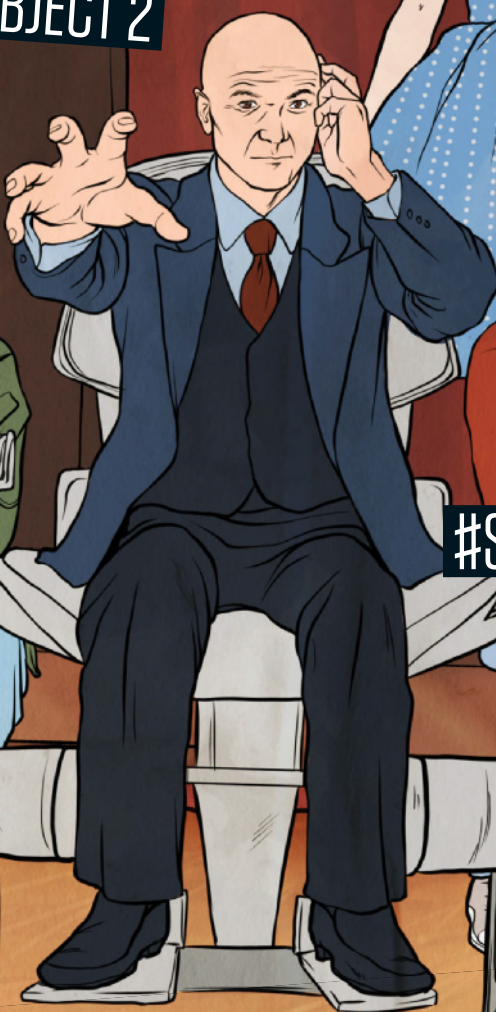
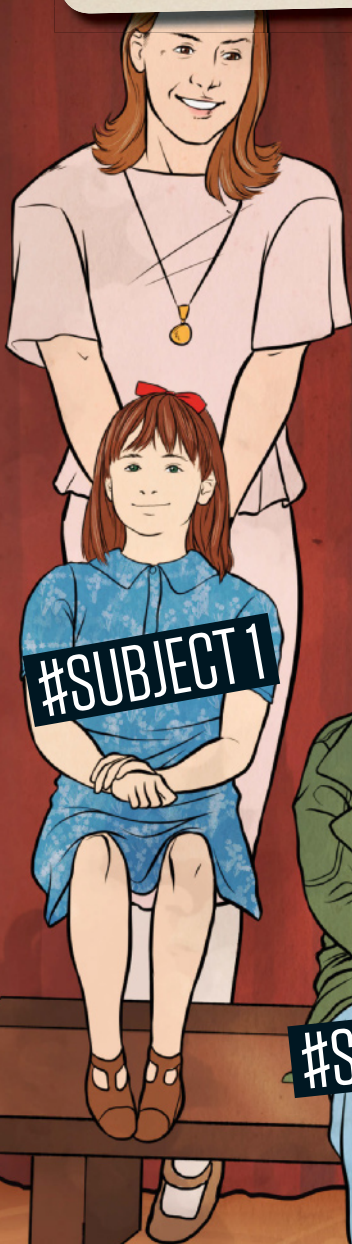
The biggest struggle with Tia has not been her abilities, but restoring her memories. She may not be from our world; we will learn more on the field trip to Witch Mountain.

#SUBJECT 6 Sid (Looper)

I must raise the issue of Sid's temper in his end of year report. His abilities are great, and may lead him to great things, but if he doesn't learn to control his anger, something terrible may happen.

#SUBJECT 7 Anakin Skywalker (Star Wars)

Anakin shows great promise, although his mood swings have made it difficult for him to make friends. We have had to talk to him about his intense flirtations with our older female students.



#SUBJECT 7

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Our thoughts on the pick
of the entertainment
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SUICIDE SQUAD

"COMES CLOSE TO BEING A GOOD TIME, BUT
LOSES THE PLOT AROUND THE HALFWAY MARK"



AWARD EXPLAINED THE 'MUST SEE NOW' AWARD GOES
TO REVIEWS THAT SCORE EIGHT OR MORE...

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film and television releases and add your own comments.
TOP 10s Read our lists relating to our favourite genre
shows, and give your thoughts on whether we were right

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TRIVIA THE MAJORITY OF THE SUICIDE SQUAD CAST MEMBERS GOT MATCHING 'SQUAD' TATTOOS DURING FILMING.

FILM INFO

Released

Out now

Certificate

15

Director

David Ayer

Screenwriter

David Ayer

Cast

Will Smith, Margot Robbie, Jared Leto, Viola Davis, Joel Kinnaman, Cara Delevingne, Jai Courtney, Jay Hernandez, Adewale Akinnuoye-Agbaje, Karen Fukuhara

Distributor

Warner Bros

Running Time

123 mins



ANTI-HERO SUPERHEROES

Even good guys can get a little dark

Hellboy

Brought to Earth as a hungry red baby thanks to evil Nazi occult scientists, HB is adopted by Professor Broom and works for good – and for pancakes and beer.

Blade

Half vampire, half human, all badass. The Daywalker doesn't really play well with others (even though the sequels kept making that happen), and he's a grumpy bastard, but he gets the job done.

The Punisher

Really, none of the characters in *Suicide Squad* hold a candle to Frank Castle's brand of anti-heroism. He's technically a superhero, but his superpower is rage, vengeance and bullets. And it's better than most of the squad put together.

Darkman

Not actually based on a comic book (well, *The Phantom*, sort of), Liam Neeson and Sam Raimi's creation is a gloriously short-tempered riff on *The Phantom Of The Opera*. "Take the fucking elephant!"

Lego Batman

Yeah, he's got the jet, but he is kind of a dick.



Presented as the fun alternative to dour, super-serious superheroics, David Ayer's self-consciously punky anti-hero movie has a lot riding on it.

While reports of reshoots and studio interference are as prevalent in blockbuster cinema as superheroes, there's a jarring mash of tones and clumsy editing that suggests someone felt that something wasn't quite right on *Suicide Squad*. The result is a film that comes frustratingly close to being a damn good time, but loses the plot around the halfway mark.

With Superman gone, hard-ass government stooge Amanda Waller (Viola Davis) has set up Task Force X: a group of villains and metahumans strong-armed into doing some good. There's master assassin Deadshot (Will Smith), mad ex-shrink and 'Joker's girlfriend' Harley Quinn (Margot Robbie), remorseful pyrotechnic El Diablo (Jay Hernandez), boozy thief Captain Boomerang (Jai Courtney), minimal Killer Croc (Adewale Akinnuoye-Agbaje) and rope expert Slipknot (Adam Beach).

But her crown jewel is Enchantress (Cara Delevingne), a 6,373-year-old goddess



who shares a body with unfortunate archaeologist Dr June Moone, and is kept under control by a fantastically flimsy plot device. When she goes rogue in the worst possible way, Waller deploys Colonel Rick Flag (Joel Kinnaman) and his soul sword-wielding bodyguard Katana (Karen Fukuhara) to lead these misfits and stop the end of the world. Can they get the job done? And will Joker (Jared Leto) make good on his threat to get Harley back?

Suicide Squad is a lot of fun in its opening half hour, delivering on its promise to cut loose and embrace the mash-up of comic-book storytelling and dark chuckles. The best dialogue is here, and it's nice to see a bit of weirdness in a comic-book movie.

But the plot has to kick in at some point, and ultimately it's not up to it. Ayer is clearly a big fan of *The Dirty Dozen*, *Escape From New York* and *Ghostbusters*, which sounds like a fun mix, but once the first couple of solid action set-pieces are done and dusted, the film's engine dies. The wit and energy dissipates, leaving us with terrible editing and plotting, *Arkham* videogames-inspired murky visuals and only very occasional moments of flair. Ayer then decides to crowbar in a lot of mournful reflection and the possibility of redemption, so we can kiss goodbye to the fun and the thing that made *Suicide Squad* unique in the first place.

This heavy-handedness doesn't do the cast any favours. Smith ends up carrying the moral burden, but he's consistently watchable. Robbie flips between being

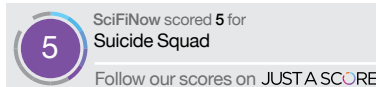
the spark of energy that keeps the whole thing going and enduring some woeful dialogue and the kind of bum-focused cinematography the trailers hinted at.

She's got decent chemistry with Leto, but while his Joker is intriguingly sensual, he's never really scary, and struggles to make an impact. The rest of the cast are game, but are at best fairly entertaining bystanders, while Delevingne struggles with her Zuul-esque business, with some of the worst lines of the film and some dodgy effects. Still, at least Davis is predictably excellent.

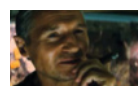
The film can't make this clash of grit, self-aware dark humour and the ridiculous work, most notably in the way El Diablo's clunkily brutal back story smashes into the wobbly CGI nonsense of the final action sequence. This, combined with muddled storytelling and a terrible big bad, means that the good will from the first half hour simply runs out. A grand finale is needed to send us out on a high, but we do not get it.

There's a good movie lurking somewhere in *Suicide Squad*, but it seems to be locked up with the villains in Belle Reve.

Jonathan Hatfull



OR STAY IN AND WATCH...



The A-Team

Joe Carnahan's criminally underrated big-screen adventure is so much fun, and hugely entertaining.



THE 9TH LIFE OF LOUIS DRAX

What about the boy?

Details 15 // 108 mins // 2 September **Director** Alexandre Aja **Screenwriters** Max Minghella **Cast** Jamie Dornan, Sarah Gadon, Aaron Paul, Aiden Longworth, Oliver Platt, Molly Parker **Distributor** Soda Pictures



The collision between the two personalities of Alexandre Aja's latest film feels unique.

Whether this is a good thing is another question.

Based on the novel by Liz Jensen and adapted by Aja's *Horns* star Max Minghella, *The 9th Life Of Louis Drax* opens with the titular child (Aiden Longworth) tumbling into the sea from a cliff. Dr Allan Pascal (Jamie Dornan) dedicates himself to bringing the boy back from his coma, but he's just as invested in Louis' mother, Natalie (Sarah Gadon), who claims that her ex-husband, Peter (Aaron Paul) was the one who pushed Louis. As the police race to find Peter, Allan and Natalie get closer, while inside Louis' mind, we start to see what really happened.

Aja has made another gorgeous-looking film, with excellent work from his DoP Maxime Alexandre. The magical realism and childlike fantasy is front and centre from the start, but that's only half of the film's identity, the other being a Hitchcockian/De Palma-esque mystery, with its San Francisco setting, stunning blonde femme fatale and leading man being led around by his groin.

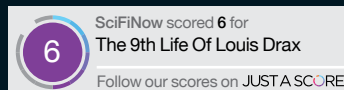
Although the smashing together of the two genres is intriguing and

endearing in its ambition, it doesn't quite work. Louis' dreamscapes are a little bit Guillermo del Toro, a little bit Jean-Pierre Jeunet and a little bit creepy kid horror, and it's jarring to suddenly jump from his telling an aquatic monster about his parents' marital difficulties to the clunky Eighties-era Michael Douglas erotic-thriller antics of Dr Pascal.

On the plus side, Aja has packed the supporting cast with actors gifted enough to bring warmth, wit and steel: Oliver Platt, Molly Parker and Barbara Hershey. Paul is excellent as Peter, but Dornan flounders in the lead role. Gadon, who must be due a brilliant lead role by now, walks away with the film, occasionally in spite of the script.

It's hard to describe it as a success, but this is a laudable attempt at something unusual. We recommend approaching with caution, but hope that this beautifully made oddity finds its admirers.

Jonathan Hatfull



OR STAY IN AND WATCH...



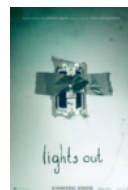
High Tension
Aja's debut is a hugely entertaining and very gory horror, if you can forgive the fact that it makes no sense.



LIGHTS OUT

You really should be afraid of the dark

Details 15 // 81 mins // Out now **Director** David F Sandberg **Screenwriter** Eric Heisserer **Cast** Teresa Palmer, Maria Bello, Gabriel Bateman, Alexander DiPersia, Alicia Vela-Bailey, Billy Burke **Distributor** Warner Bros

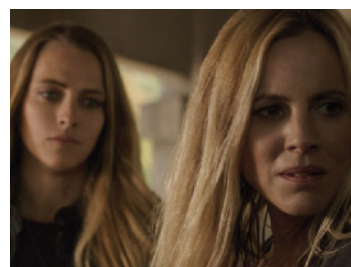


Based on his nightmarish short of the same name, David F Sandberg's feature-length debut *Lights Out* takes its strong premise and has a devilish

amount of fun with it. An inventive horror with a series of tense set pieces, it's a contender for best mainstream genre release of the year.

Kicking off with a recreation of the short film transported to a mannequin-filled warehouse, we're soon introduced to Rebecca (Teresa Palmer), who is estranged from her mentally ill mother Sophie (Maria Bello) following a traumatic childhood. However, when the same entity that haunted her starts to trouble her stepbrother, Martin (Gabriel Bateman), she returns home to solve the mystery.

Anyone concerned that the short's premise of a demon that only appears in the dark might feel stretched at feature-length need not be. Sandberg and screenwriter Eric Heisserer utilise everything from neon signs to candles in order to craft genuinely nail-biting, and often witty, sequences.

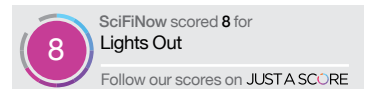


Producer James Wan has clearly had an influence, because though there are jump scares, they often serve as a release to the tension rather than a cheap gimmick. The film's stand-out sequence comes as a power cut hits (naturally), leaving our characters to fumble around for anything to keep the entity named Diana (Alicia Vela-Bailey) at bay.

Most pleasingly, the performances are uniformly excellent, helped by characters who aren't your typical horror stereotypes. An endearing Alexander DiPersia in particular is a delight as Rebecca's well-meaning boyfriend, while Bello does great work in selling the film's exploration of depression. For some, its ending might be a sticking point, yet aided by the believable family unit created by Bello, Palmer and Bateman, it packs an emotional punch.

But what makes *Lights Out* so terrifyingly effective is that it takes full advantage of that primal fear of the dark that almost everybody has felt at some point in their lives. And this time, there really is something under your bed.

Ian Sandwell



OR STAY IN AND WATCH...



Dead Silence
James Wan's underrated horror also centres on a primal fear: creepy ventriloquist dolls.



CELL Turn your phones off, please

Details 15 // 98 mins // 26 August **Director** Tod Williams **Screenwriters** Adam Alleca, Stephen King **Cast** John Cusack, Samuel L Jackson, Isabelle Fuhrman, Owen Teague, Stacy Keach **Distributor** Signature Entertainment



Stephen King's novel has had a bumpy road to the big screen, and whether it's the result of studio interference, budgetary restrictions or simple misjudgment, *Cell* feels like a jarring combination of ideas, styles and horror tropes that never quite come together.

Author Clay Riddell (John Cusack) has just landed at Boston Airport when a cell phone signal turns everyone using their device into bloodthirsty monsters. Teaming up with transport worker Tom McCourt (Samuel L Jackson), Clay sets out to find his family, picking up teenaged Alice (Isabelle Furhman) and young Jordan (Owen Teague) along the way. However, the longer they stay alive, the more the horde is aware of them.

King's novel had one hell of an opening before slipping into one of his more disposable horrors. Director Tod Williams does give his viewers a gory overture, but he seems to be much more interested in how these insane events are affecting the characters. This is admirable, but the script doesn't really

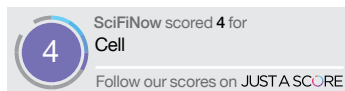
sell it as the best decision, with clunky dialogue and some suspect exposition.

There are moments where it's quietly affecting, and it frequently takes a welcome turn into mad dark comedy, highlighted by on-the-nose musical choices (Anita Ward's 'Ring My Bell', Frank Simes' 'You'll Never Walk Alone'). Notably, the sequence at Stacy Keach's school in which they confront a football field of sleeping zombies is so bizarre it's laugh-out-loud funny.

But when it assumes a straight face and goes into full-on zombie movie, *Cell* flounders. The action sequences are lacking, the Raggedy Man villain is simply not creepy, and it feels aimless as the group stumbles from stop to stop. Crucially, the connections between the characters never convince, so when *Cell* does want to hit you in the gut, it's curiously unaffectionate, although it is worth noting Furhman's strong turn.

It's not without its weird charms, but those moments are few and far between, and for the most part it's gloomy and plodding.

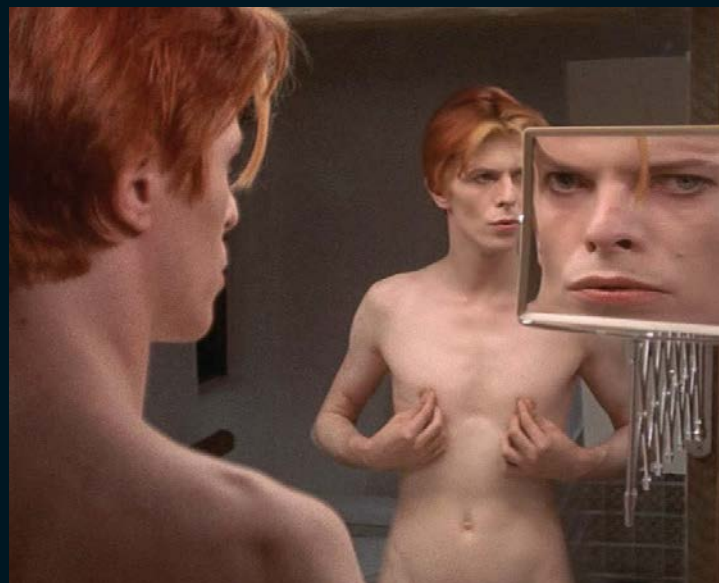
Jonathan Hatfull



OR STAY IN AND WATCH...



The Signal
This three-part horror uses essentially the same premise, only with far more inventive and entertaining results.



THE MAN WHO FELL TO EARTH Bowie's star man

Details 18 // 139 mins // 9 September **Director** Nicolas Roeg **Screenwriter** Paul Mayersberg **Cast** David Bowie, Rip Torn, Candy Clark, Buck Henry, Bernie Casey **Distributor** Park Circus



This late-Seventies sci-fi hit is infused with the mythology of its star, David

Bowie, and the off-kilter worldview and 'anything goes' attitude of director Nicolas Roeg. Perhaps it's this potent combo that establishes *The Man Who Fell To Earth* as a cult movie, regarded fondly by many.

Roeg is known for not storyboarding his movies – "God laughs at people who make plans" – and at over two hours, the meandering story reflects this carefree attitude. Bowie is perfectly cast as billionaire Thomas J Newton, a 'visitor' who aims to develop tech to transfer Earth's water to his drought-stricken home planet. With his wife and kids' lives depending on him, he's driven to succeed, despite drawing the attention of the press, jealous business rivals and a lovesick chambermaid with a gin habit.

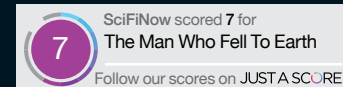
If you're looking for a gripping narrative then look elsewhere: enjoy the B-movie effects and crash zooms, melodramatic acting, eclectic soundtrack, Hockney-esque visuals and Bowie's effortless charisma instead. Notice also the self-aware moments and in-jokes about Bowie's

looks, fame and talent – the singing in church scene is a lovely one. The metaphors are obvious and heavy-handed, but what could be more entertaining than seeing a (literally) spaced-out Bowie in a skin-tight alien suit getting into a spaceship that looks like a Madeira cake on wheels?

Roeg's influences here range from *The Third Man* to his ex-colleague Roger Corman, and even Stanley Kubrick, but look closer and you'll see that *The Man Who Fell To Earth* has in turn influenced others, not least Ridley Scott's vision for Roy Batty.

Because there's so much to love, we should be able to forgive its flabby, ridiculous moments and simply enjoy gazing at a star man – the "phenomenon of our time", as the trailer dubs Bowie – and be thankful that his unused work for the score eventually became *Station To Station*.

Nadia Attia



OR STAY IN AND WATCH...



Starman
John Carpenter's cult 1984 thriller tells of an alien in a dead man's body who finds love on the run.

FILM INFO

Released

9 September

Certificate

PG

Director

Travis Knight

Screenwriters

Marc Haimès, Chris Butler

Cast

Art Parkinson, Charlize Theron, Matthew McConaughey, Ralph Fiennes, George Takei

Distributor

Focus Features

Running Time

TBC



Don't stop (motion)

KUBO AND THE TWO STRINGS



ROAD TRIP!

Top fantasy film quests

The Lord Of The Rings trilogy (2001-03)

They just wanted to take a ring to Mordor. They ended up battling their way through Middle-Earth, losing and levelling up some of their party in the process.

Labyrinth (1986)

Sarah stopped to ask for directions a lot, but she still got lost. She made it there in the end, only to be rewarded with the sight of David Bowie in tights.

Monty Python And The Holy Grail (1975)

The quest that led to the retrieval of the Holy Grail was less than ideal, but the killer rabbit and three-headed giant made for good party anecdotes.

The Wizard Of Oz (1939)

Dorothy set off down the yellow-brick road to find her way home, but she ended up finding something far better: friends. And magical ruby slippers.

Raiders Of The Lost Ark (1981)

It was more of a job than a quest, but Dr Jones set out to find the Ark of the Covenant – and find it he did, very dramatically and with lots of distractions.

“If you must blink, do it now.” This is how Kubo, a young storyteller, begins all his stories as crowds gather round. “Pay careful attention to everything you see, no matter how unusual it may seem.” The same applies for the film: if you look away, you’ll be missing out.

Kubo has lived his whole life hiding from the Moon. When he was just a baby, he was attacked by the Moon King, who stole his left eye, which he now covers with a patch hidden under his fringe. The Moon King eventually perished, along with Kubo’s Samurai father, but this isn’t the end of their story.

Since that night, Kubo has been forced to hide from the moon in a cave where his sick mother, a sorceress, recounts legends of their ancestors. When he is finally caught outdoors as the moon rises, he finds himself fleeing for his life. With the last of his mother’s magic, a talking monkey and a beetle warrior, Kubo sets off on an epic quest to find an enchanted suit of armour once worn by his father before the Moon King can take his other eye.

This may seem like an oversimplified evaluation, but everything is wonderful. From

the animation to the characters and the score, it’s all close to perfect.

Laika has this whole animation thing down to a beautiful art form, and *Kubo And The Two Strings* is their best one yet. You could play it on a loop in the Musée du Louvre and it wouldn’t look out of place. Even though we know that the props, the characters and the settings are tiny, it all feels so much bigger.

Watching the film is a case of being stuck in a paradox of constantly forgetting that it’s all stop-motion, while also being unable to stop marvelling at the fact that it’s all stop-motion. Just one scene has more life in it than most live-action films.

Movie music enthusiasts will fall in love with Dario Marianelli’s fantastic score, which is often presented through Kubo playing his mother’s magical guitar that he carries around with him. Its earthy quality is paired perfectly with the otherworldly backdrops as Kubo, Monkey and Beetle venture through forests and caves and across lakes and valleys.



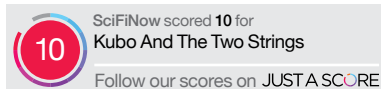
The artwork and music combined create a viewing experience so immersive that you’ll be sad to leave the cinema after the credits (and you won’t leave until the credits are over). As with everything else, the voice cast is also perfect, with Art Parkinson as Kubo performing just as well as the Oscar winners and nominees surrounding him.

The story is universal: it’s charming, exciting and frightening. It’s about family, love and sacrifice. It’s about standing up for yourself and doing what’s right. It’s also largely about death and losing people close to you, as highlighted by the residents of Kubo’s village as they take part in the Bon Festival, a traditional Japanese Buddhist custom of honouring the spirits.

Both the film and Bon Festival are more about celebration than mourning, speaking to ancestors from beyond the grave and sending candle-lit lanterns down rivers to honour their memories. People who have lost loved ones will easily find something to identify with, and people who haven’t will still feel the sting.

Although *Kubo And The Two Strings* mostly handles death quietly but sincerely through the eyes of its young protagonist, it can also be huge and passionate, coming out of nowhere and winding you as if you’d been punched in the stomach.

Poppy-Jay Palmer



OR STAY IN AND WATCH...



ParaNorman
A boy takes on zombies and ghouls in his hometown in this spooky but beautiful tale from Laika.

CAPTAIN AMERICA: CIVIL WAR

Fight club

Details 12 // 148 mins // 2016 // **DVD** // **Released** 5 September
Directors Anthony Russo, Joe Russo **Cast** Chris Evans, Robert Downey Jr, Sebastian Stan, Scarlett Johansson, Anthony Mackie, Daniel Brühl **Distributor** Walt Disney Studios Home Entertainment



When you have a studio as intent on upping the ante with every on-screen outing as Marvel is, the phrase “where do we go from here?” becomes not

so much a question as a mantra. With *Captain America: Civil War*, the answer is clear: heroes take on heroes, for the first time in the Marvel Cinematic Universe’s history making you really question what side you’re on.

We’d go as far as to say that this is the MCU’s first truly morally ambiguous movie. There’s always talk of giving villains this label (usually as a thinly veiled excuse for them to blow stuff up and massacre innocents), but here its application feels wholly appropriate.

On one side there is Tony Stark/Iron Man (Robert Downey Jr), who remains

haunted by the events of *Avengers: Age Of Ultron*, and is doing what he feels would best safeguard humanity against any more mistakes – even if it means turning on his friends.

Simultaneously, Steve Rogers/Captain America (Chris Evans) sees the proposed ‘Sokovia Accords’ as something that will prevent superheroes from doing their jobs – refusing to listen to any arguments otherwise.

Throw wild cards like the recovering Bucky (Sebastian Stan) and axe-grinding Zemo (Daniel Brühl) into the mix, and what you have is a tinder box that ignites and never stops sizzling. Amid a whirlwind of cities (Lagos, Washington, Vienna, Bucharest, Leipzig) and non-stop intrigue, you could be forgiven for worrying that things are getting just that bit too serious.



SciFiNow
Must see now!

Then the big punch-ups commence, for the first time both truly bringing the comic panels to life and giving the supporting cast the air time they deserve: the likes of Hawkeye (Jeremy Renner), Scarlet Witch (Elizabeth Olsen), Vision (Paul Bettany) and War Machine (Don Cheadle) all get their time to shine, while newbie Spider-Man (Tom Holland) and the returning Ant-Man (Paul Rudd) both underline their solid comedic credentials.

If there’s one complaint then it’s the oddly anti-climatic ending, which fizzles

rather than exploding. Still, this is a big-budget blockbuster done right, and with more pathos than we can usually expect.

Steve Wright

SciFiNow scored **8** for *Captain America: Civil War*
 Follow our scores on [JUST A SCORE](#)

IF YOU LIKE THIS TRY...



Rise Of The Guardians
 Santa, the Easter Bunny, Tooth Fairy et al team up to form the fairy-tale Avengers, fighting darkness personified.

ANDRON

Memory dross

Details 15 // 93 mins // 2016 // **DVD** // **Released** Out now **Director** Francesco Cinquemani **Cast** Michelle Ryan, Alec Baldwin, Danny Glover, Leo Howard, Antonia Campbell-Hughes **Distributor** Precision Picture



When a group of strangers wake up in a dark, claustrophobic maze, they find themselves up against it, solving puzzles and battling threats as they are unknowingly watched and monitored from the outside. Everything is made a whole lot harder when it transpires that their memories – or lack thereof – don’t quite seem to add up.

Andron has a continually strong aesthetic. It’s more sci-fi futurism than art house, but it’s still lovely to look at. It knows what it wants to be in that respect. But beyond its look, it has very few redeeming qualities. Watching it can be something of a challenge when there’s this little to care about.

Aside from the fact that *Andron* is extremely dull, it feels like no one put that much effort in. Even



Baldwin and Glover, who are inexplicably present throughout the film, often seem as though they can’t really be bothered with it either. The idea behind the plot would be interesting and creative if it wasn’t for the fact that the result is a bit of a hot mess.

Poppy-Jay Palmer

SciFiNow scored **2** for *Andron*
 Follow our scores on [JUST A SCORE](#)

LAZER TEAM

Fame on!

Details 15 // 102 mins // 2016 // **DVD** // **Released** Out now **Director** Matt Hullum **Cast** Burnie Burns, Michael Jones, Gavin Free, Colton Dunn, Alan Ritchson **Distributor** Manga Entertainment



Despite the UK Blu-ray cover making it look like some sort of cheap *Fantastic Four* knock-off (even though it would be hard to deny the comparisons), there’s definitely a good time to be had lurking beneath the exterior of *Lazer Team*, an Earth-bound, sci-fi adventure flick put together by YouTube-assisted Rooster Teeth Productions with the backing of a successful Indiegogo campaign.

Seeing four misfits accidentally endowed with superpowers bought to them by pieces of an alien suit that was meant for Alan Ritchson’s chiselled beefcake Adam, the stage is set for something that you can’t help but find endearing. Sure, it’s a hodge-podge of about 50 other films, and the acting ranges from competent to criminal, but there’s

a real heart about it that somehow renders all this irrelevant.

By the time the gladiatorial finale comes about, it has become the kind of fun and enjoyable romp that *Pixels* could have been if it wasn’t, you know, utter shit.

Steve Wright



SciFiNow scored **5** for *Lazer Team*
 Follow our scores on [JUST A SCORE](#)



DAVID CRONENBERG'S EARLY WORKS

"Shows a strong aptitude for body horror..."

Details 15 // 145 mins // 1966-1970 // **Released** Out Now **Director** David Cronenberg **Cast** Ronald Mlodzik, Jack Missinger, Rafe Macpherson, Mort Ritts, Stefan Nosko **Distributor** Arrow Films



For fans of David Cronenberg, a glimpse into the filmmaker's formative years is a tantalising prospect. Given that it

feels as though he's now working at a reasonable remove from his early body-horror sci-fi shockers, we're obviously brimming with nostalgia for the likes of *Shivers*, *Rabid* and *Scanners*.

The four short films assembled here have clear connections to the tax-shelter films with which he made his name, but it's worth noting that this is no place for a Cronenberg newcomer to start. This has 'fans-only' written all over it, and with that in mind there's plenty for expert-level New Flesh admirers.

First up is *Transfer*, a seven-minute comedy about a psychiatrist whose patient refuses to leave him alone, and which definitely flags up Cronenberg's interest in therapy and how powerful the emotions can be between a doctor and their patient.

From *The Drain* is also highly comedic, but more horrific. Two fully clothed men sit in a bathtub, quite possibly from a veterans' psychiatric

ward, and argue about which of them should sit closest to the plughole. There's nothing down there to be afraid of, right?

However, the big draws in this set are Cronenberg's two hour-long shorts *Crimes Of The Future* and *Stereo*. Both shot silently with narration recorded later, they're darkly comic sci-fi tales that can be neatly placed on the filmmaker's trajectory towards *Shivers*, *Rabid*, *The Brood* and *Scanners* in particular. The black and white *Stereo* shows a group of psychically gifted students thrown together in a study by the Canadian Academy Of Erotic Enquiry, forming relationships and struggling for dominance with violent results.

Meanwhile, *Crimes Of The Future* finds human society evolving to exist after a cosmetic product-induced plague wipes out all women, and the surviving men look for new sensory experiences in increasingly disturbing places.

These are definitely the work of a budding director exploring his interests and abilities, with all the joys and frustrations that implies, and for fans this is essential.

Jonathan Hatfull

SciFiNow scored **7** for David Cronenberg's Early Works
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Shivers
Cronenberg's first feature is still a challenging and thrilling blend of exploitation and social commentary.

MICROWAVE MASSACRE

Come die with me

Details 15 // 76 mins // 1983 // **Released** Out Now **Director** Wayne Berwick **Cast** Jackie Vernon, Loren Schein, Al Troupe, Claire Ginsberg **Distributor** Arrow Video



Don't be fooled by the title; there are no microwaves menacing the women of Wayne Berwick's

low-budget horror comedy, just Jackie Vernon.

The comedian stars as Donald, a construction worker who finally has enough of his wife's attempts at haute cuisine. After killing her, he realises that he's got nothing in his lunchbox, and decides to try a little cannibalism.



It's pretty clear what type of film you're watching from the opening shot of a girl's cleavage, but somehow *Microwave Massacre* manages to continue to sink to new depths of poor taste and sexism with each passing minute. If you can overlook the fact that Jackie Vernon spends the entire film ogling, seducing and then eating women (from street walkers to fried chicken mascots) while spitting out cringy one-liners (often delivered down the lens), then you still have to deal with the fact that it's really pretty dull.

Bad film fanatics might find something to enjoy if they really put the work in, but this is nowhere near as fun as its title suggests.

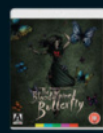
Jonathan Hatfull

SciFiNow scored **3** for Microwave Massacre
Follow our scores on **JUST A SCORE**

THE BLOODSTAINED BUTTERFLY

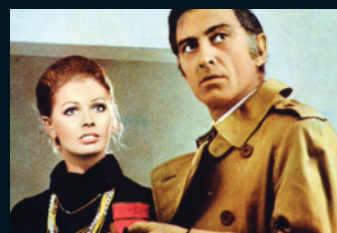
Island terrors

Details 18 // 95 mins // 1971 // **Released** Out Now **Director** Duccio Tessari **Cast** Helmut Berger, Giancarlo Sbragia, Ida Galli, Silvano Tranquilli **Distributor** Arrow Video



Duccio Tessari might not be the most well-known name in giallo, but fans of Italian murder movies should give this a look.

After the killing of a teenage girl, the hunt is on for the culprit. It's obviously too easy: the cops have a weapon and a fingerprint, and soon they have their suspect in custody. But is the real killer still out there?



The beautifully stylish opening credits are 100 per cent classic giallo, and there is some fantastic camerawork and music throughout. However, Tessari doesn't follow the typical structure. It's very light on bloodshed and murders, the bulk of the investigation is done by the police, and there is a lot of time spent in the court as the lawyers and witnesses argue their case. It's nice to see something different in this genre, but it is quite slow in places.

The ending has a nice twist and it's a well-made, if slightly plodding, addition to any giallo collection.

Jonathan Hatfull

SciFiNow scored **6** for The Bloodstained Butterfly
Follow our scores on **JUST A SCORE**



Season Four

ARROW

Missing the target

Details 15 // 966 mins // **DVD** // 5 September **Creators** Greg Berlanti, Marc Guggenheim, Andrew Kreisberg **Cast** Stephen Amell, Emily Bett Rickards, David Ramsey, Katie Cassidy, Willa Holland, Paul Blackthorne **Distributor** Warner Home Video



The last episode of *Arrow* Season Three felt as if it could easily have been the *series* finale. As Oliver and Felicity drove

off into the sunset, all was good for our hero, so coming back from their version of Eden was a jarring change in motion for our leading duo.

Season Four was, well, a bit hit and miss. After throwing us a curveball at the end of episode one, the rest of the season was littered with some strong episodes and individual arcs, but they were often overshadowed and pushed to the side to make way for whatever new drama could be thrown at the new couple.

It wasn't bad, by any stretch – the moments of brilliance were surrounded by good padding – but compared to the earlier seasons, it felt a little flat. The 'Who is in the grave?' conundrum added extra spice, with red herrings galore and a mid-season finale that left us demanding to know if they had actually just killed everybody's favourite tech-whiz (Spoiler alert: they didn't).

As bad guys go, Damien Darhk (Neal McDonough) was arguably one of the finest that *Arrow* has ever had. His cavalier attitude towards killing those who got in his way was divine, and really, you wanted to hate him, but you simply couldn't. He was the representation of the darkest side of you. With magic. It was changing up

the main villain that gave *Arrow* the edge this year compared to its oldest sister show. It was fresh to see Oliver and company battling something they had no idea how to stop.

Which leads us nicely into the absolute highlight of the season: John Constantine. Matt Ryan, we salute you. You made the flashback story more interesting, and the present day wholly entertaining. The only negative is that there simply wasn't enough of you.

The brief return of Colton Haynes as Roy was also a welcome breather, and the news that he'll be returning for more in Season Five makes us all the more excited for it.

Of course, we can't not mention the elephant in the room: Season Four saw us lose one of the mainstays of the cast. No spoilers here, but really it was a bit of a punch in the gut, even though you'd been ready for it from the start.

Season Four was by no means *Arrow*'s strongest season, but there was enough in it to make you want to come back for the next round.

Ben Neal

SciFiNow scored **6** for **Arrow: Season Four**
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Legends Of Tomorrow
Its sister show sees heroes and villains alike team up to save the future – oh, and travel in time.



Season Two

THE FLASH

Doppelganger effect

Details 12 // 966 mins // **DVD** // 12 September **Creators** Greg Berlanti, Andrew Kreisberg, Geoff Johns **Cast** Grant Gustin, Candice Patton, Jesse L Martin, Tom Cavanagh, Carlos Valdes, Danielle Panabaker **Distributor** Warner Home Video



Barry Allen is the fastest man alive. Except for when he's not. Season Two of *The Flash* saw the

team once again fighting somebody who wanted Barry's (Grant Gustin) speed, who wanted to be able to go faster for their own means. Sound familiar? That's because it is. That's what Thawne wanted in Season One, and it's what Zoom wanted in Season Two.

For all its strengths (strong female characters, a diverse cast, the existence of Jesse L Martin's Joe West), *The Flash*'s biggest downfall is that it can be lazy. Plot points from Season One aren't just mirrored; they're repeated. Zoom is Thawne. [Retracted] is Wells. Barry is messing with time. The list goes on.

That aside, what made Season Two stand out from its predecessor was the addition of the multiverse. The two-parter based on Earth-2 was the sure highlight. Barry Allen,

pathetic and full of asthma and every bit not the hero we know and love. Iris (Candice Patton) the kick-ass detective. *Joe the jazz singer*. And flipping the bird to the powers that be by turning Deadshot (Michael Rowe) into the opposite of himself. We could talk all day about how Earth-2 was the best, but we need to make time for Wells.

Harrison Wells (Tom Cavanagh) is back (not that we were surprised or remotely saddened by this). Gone is the evil-playing-good Eobard Thawne, and in his place is Harrison Wells of Earth-2. A sarcastic, so-done-with-these-young-people, bit-of-a-dick scientist. In a show full of nice, kind and good characters, Wells is just a breath of fresh air.

The finale was not quite the same massive ride as last year, but if the last five minutes don't have you going "WTF BARRY STOP THAT!" then you weren't watching the same show as us.

Ben Neal

SciFiNow scored **7** for **The Flash: Season Two**
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Supergirl
Kara Danvers takes on saving the world while trying to take Barry's mantle of most peppy superhero.



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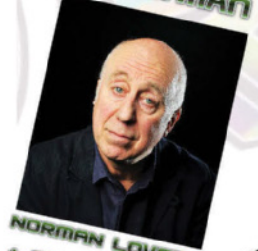
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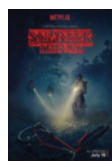
Season One

Must see now!

STRANGER THINGS

Nostalgia is king

Details 15 // 400 mins // 2016 // **NETFLIX** // **Released** Out now **Creators** Matt Duffer, Ross Duffer **Cast** Winona Ryder, David Harbour, Finn Wolfhard, Millie Bobby Brown, Matthew Modine **Distributor** Netflix

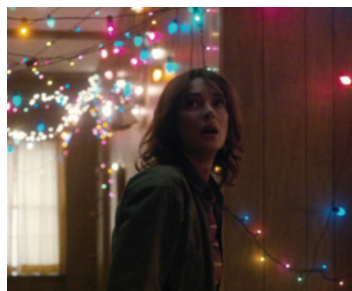


It can feel sensible to be wary of things that lean heavily on nostalgia, and it's obvious that the creators of *Stranger Things* want to put you in mind

of *ET*, *Halloween*, *A Nightmare On Elm Street* and, most of all, the books of Stephen King. So while we felt a rush of good will early on, we had to wonder if the Duffer brothers could offer more than just warm and fuzzy memories.

Happily, the answer is yes. Netflix's new series is one of their best original dramas yet, and their first great show for fans of things that go bump in the night. The Duffers understand why we love these classics, but they also get what makes them great, so while they're constantly riffing and cribbing, they've done so with love, in the process making something that works beautifully.

When young Will Byers goes missing, burnt-out police chief Hopper (David Harbour) tries to convince his frantic mother Joyce (Winona Ryder) that there's a reasonable explanation. But Will's friends, led by Mike (Finn Wolfhard), know that there's something sinister at work, involving a monster, alternate dimensions and a shady government agency. Can they find their friend with the help of young escaped fugitive Eleven (Millie Bobby Brown)?



It's difficult to overstate the nostalgia that *Stranger Things* conjures up, but the real triumph of the show is that it stops seeming like something that feels a lot like an Eighties classic, and feels *actually* like an Eighties classic. Each of the three key age groups are well written and perfectly cast: Mike's Losers' Club-esque gang, his teenage sister Nancy (Natalia Dyer), whose love-life suddenly takes a back seat to monster hunting, and the desperate Joyce and Hopper.

The eight-episode structure keeps the tension levels high, and there's a constant sense of danger, but it's the character work that really impresses. For all the King-cribbed peril, Spielberg-ian sense of wonder and John Carpenter synths, the biggest lesson the Duffers have learned is that the people at the centre of the terrifying mystery are the most important element.

This is compulsive viewing, and a wonderful nostalgic treat.

Jonathan Hatfull



SciFiNow scored **9** for *Stranger Things: Season One*

Follow our scores on [JUST A SCORE](#)

IF YOU LIKE THIS TRY...

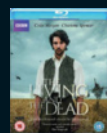


Eerie, Indiana
Joe Dante's short-lived children's mystery show is still an absolute joy.

THE LIVING AND THE DEAD

Giving up the ghost

Details 15 // 350 mins // 2016 // **BBC** • **DVD** // **Released** Out now **Creators** Alice Troughton, Sam Donovan **Cast** Colin Morgan, Charlotte Spencer **Distributor** 2entertain



The BBC has been a fertile breeding ground for top-quality original drama of late, and *The Living And The Dead*

follows in this tradition, telling a multi-layered story that weaves a sturdy web of mystery, trauma and paranormal happenings.

Amid all this are young couple Nathan (Colin Morgan) and Charlotte (Charlotte Spencer), who move to his family estate after the death of his mother, taking the reins



of the family farm, only to find that their pasts refuse to stay buried.

Despite this description, this isn't your average ghost story; all throughout, the distinction between reality and the imagination remains blurry, and Nathan's psyche fittingly ambiguous.

This is TV drama at its most ambitious, so it's inevitable that some elements don't quite work, such as the occasionally jarring switch to modern day, and the lack of time spent with the supporting cast narrows the focus. Luckily, the excellent performances from Morgan and Spencer renders it not the problem it could have been, and make this well worth checking out.

Steve Wright



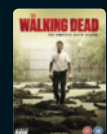
SciFiNow scored **7** for *The Living And The Dead*

Follow our scores on [JUST A SCORE](#)

THE WALKING DEAD

Road to nowhere

Details 18 // 704 mins // 2016 // **BBC** • **DVD** // **Released** 26 September **Creator** Scott M Gimple **Cast** Andrew Lincoln, Norman Reedus, Danai Gurira, Melissa McBride, Chandler Riggs, Steven Yeun **Distributor** Entertainment One



Ever since offing the Governor midway through Season Four, *The Walking Dead* has felt like

a show at odds with itself, trying its best to work out exactly what kind of series it. It doesn't quite find that answer in Season Six, but it does at least feel like it's heading in the right direction.

Sure, the cliffhangers might drag on and on (Glenn's fate, for example), and some of the best characters don't get as much



Season Six

screen time as they should (Daryl in particular is inexplicably underused), but at other times it makes sense: having been teased for half a season, Jeffrey Dean Morgan's debut as Negan hits the mark: cheerful, charismatic and utterly unhinged, he's what we've been waiting for.

Paired up with some top moments of fan service (Daryl's bazooka-assisted dispatch of a group of Saviours being one, and the debut of apparently semi-professional escapologist Paul 'Jesus' Monroe another), and you have a season that meanders around, but is rarely boring, which we haven't always been able to say for *The Walking Dead*. But we can now.

Steve Wright



SciFiNow scored **7** for *The Walking Dead: Season Six*

Follow our scores on [JUST A SCORE](#)

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ISLAND CARDS

Useful cards that show you what encounters you'll face. They are divided between Encounters and Pirate Fate.

2

ADDITIONAL CARDS

Item cards grant useful abilities. Weapon cards determine how your crew will fight. First Mate cards give special abilities, while Relic cards grant the player tremendous power.

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on your crew. Each exploration turn consists of drawing useful Island cards, resolving any encounters and choosing to battle, explore or enhance your rapidly dwindling crew. Combat consists of both native and dinosaur attacks, and are resolved with dice – it does ensure that gameplay runs along at a brisk pace. While combat is critical here, equally important is working out where the two landmarks that match your map fragments are. There are numerous locations all over the island, so a fair amount of skill and lateral thought is needed to work out the location of that precious buried treasure.

Once the treasure is finally located, the game moves to the final round. That means you can continue to keep digging for more treasure, fight other pirates or return to the ship with your valuable booty while the others stay behind. You run the risk of getting attacked by dinos, becoming cursed or even falling victim to a volcano that will eventually sink the island and everyone on it. Whoever reaches the safety of their ship and has the most treasure wins.

While the rulebook is a bit ambiguous in places, *Pirates Vs Dinosaurs* is an entertaining deduction game that deserves a place in your collection.

BEST FOR: JOLLY ROGER GAMES

10 ENVOY TOKENS

You earn one of these whenever you go back to your ship for more crew.

11 TOKENS

These represent treasure, deadly curses, dinosaur attacks and the active volcano.

TOP FIVE

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2. UNDERGROUND SEA: £3,999



3. VOLCANIC ISLAND: £2,899



4. MOX SAPPHIRE: £2,499



5. TROPICAL ISLAND: £1,699

Deadzone

Publisher: Mantic // Players: 1-2 // RRP: £49.99

First things first: *Deadzone* requires a lot of preparation. Unlike many board games we feature here, everything in *Deadzone* needs to be assembled first, which is quite a pain if you haven't grown up with the likes of *Warhammer*. Thankfully, once everything is set up, you'll discover that *Deadzone* is a solid skirmish game that has been vastly changed since its original release in 2013.

The two opposing armies consist of Enforcers and Forge Fathers, and are fairly customisable, allowing for plenty of interesting combinations during play. The clunky card system from the previous

version has been replaced with a more streamlined dice setup, while leaders are far more important thanks to their new abilities, which can enhance your team in various useful ways.

The missions are well structured, moving away from the simple 'kill your opponent' strategy that so many other similar games use, while everything has been streamlined to make the game far simpler and quicker to play. This dumbing-down will certainly upset some fans of the original, but *Deadzone* is a

lot more accessible now, which should ensure it finds a more mainstream audience.

Deadzone offers little for veteran war gamers, but anyone younger or new to the genre will find plenty to enjoy here, and it's a good starting point.

BEST FOR: YOUNGER GAMERS



Skylanders Battlecast

Publisher: Activision // Players: 1-2 // RRP: Battle Pack £9.99, Booster Pack £4.99

Activision's popular videogame franchise has now become a card game while also staying a videogame. Confused? Read on.

Essentially, *Battlecast* is played online using tablets that are iOS, Android and Amazon-compatible. It looks extremely similar to *Hearthstone* in terms of design and presentation, and features two distinct gameplay modes: a single-player campaign, and online PvP. As with *Hearthstone*,

you battle other characters for dominance, but here you use popular spells and characters from the *Skylanders* series. It's clearly aimed at the younger market, but still proves to be relatively complex thanks to

the interaction of the many different cards.

While *Skylanders Battlecast* is free to download, you'll need to buy cards in order to create decks to fight with. It's an interesting concept that ties

in with the Toys-To-Life approach of the original games, but it's a shame there's no option to play without a tablet.

Though we applaud of the technology used within *Battlecast*, the actual boosters are far more expensive than alternatives such as *Magic: The Gathering*. It also features higher rarities too, which means some cards might start going through the roof on the secondary market.

Games like *Battlecast* live or die based on their expansion support, so here's hoping Activision keeps the game fresh and exciting for years to come.

BEST FOR: YOUNGER GAMERS



Expansion Of The Month DESCENT: JOURNEYS IN THE DARK – SHARDS OF EVERDARK

Publisher: Fantasy Flight Games // Players: 2-5 // RRP: £29.99

The latest *Descent* expansion revisits classic monsters and heroes from the original edition of the game. The heroes themselves are a motley bunch, consisting of Arvel Worldwalker, an archer; one-handed hero, One Fist; Steelhorns, a minotaur, and Karnon, a powerful warrior who can force one-hit kills. Their opponents are equally formidable, consisting of dangerous shades, dark minotaurs and ferocious ice wyrms. Two new quests are included, which are designed to show off the abilities of the included heroes, but all four fit perfectly well into existing adventures.



Do You Remember? DUNGEONS & DRAGONS: RAVENLOFT

And you thought *Dracula* was scary...

This classic adventure by *Dragonlance* creators Tracy and Laura Hickman is regarded as one of the best *D&D* modules. The adventure takes place in the small town of Barovia, which is encircled by a magical fog and overseen by the cruel lord Count Strahd von Zarovich. Upon entering Castle Ravenloft, the players soon discover that the Count is in fact a deadly vampire, and must use all their resources to escape his deadly home. First published in 1983, its popularity ensured a sequel in 1986, *Ravenloft II: The House On Gryphon Hill*. It did little to placate fans, and TSR released a whole campaign world, *Ravenloft*, in 1990.





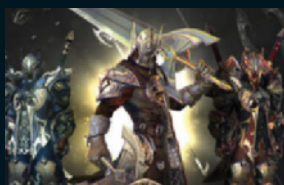
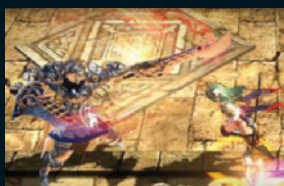
HIT: HEROES OF INCREDIBLE TALES

FOR: iOS/ANDROID
PRICE: FREE



1 Blow off some steam with this exciting, action-packed fantasy game as you attempt to hack and slash your way through hordes of deadly enemies to get to the loot at the end of the tunnel. With endless equipment, enhancements, arenas and teams to choose from, *HIT* lets you customise your fights to the max. You'll play for the boss battles, but stay for the stunning graphics and 3D environments.

BEST FOR: ACTION HEROES



WALKING WAR ROBOTS

FOR: iOS/ANDROID
PRICE: FREE



2 Roboteers, stand by. *Walking War Robots* is probably the closest we're ever going to come to owning our own. This action-packed game is basically *Robot Wars* on your phone; combine robots and weapons before getting your mates together for a battle. This is an all-out robot war, and your team needs you. "We don't like losers. We don't like draws. We're winners here on *Robot Wars*."

BEST FOR: ROBOT ENTHUSIASTS



THE BFG GAME

FOR: iOS/ANDROID
PRICE: FREE



3 Get a bit nostalgic and emotional with this adorable official app to tie in with the theatrical release of Disney's adaptation of Roald Dahl's *The BFG*. It's basically just a matching puzzle game, but you're matching *dreams* rather than fruit or candy or whatever else. It's also set to a quest storyline, in which you have to join Sophie as she leaves her London orphanage and heads out into Giant Country, the BFG's cottage and the dream cavern.

BEST FOR: NOSTALGIA FANS



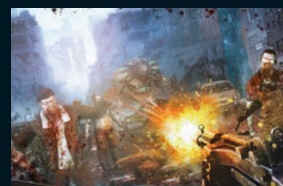
DEAD TARGET: ZOMBIE

FOR: iOS/ANDROID
PRICE: FREE



4 *Dead Target: Zombie* is the only instance where lazy people will fare well in the zombie apocalypse. There's no running and screaming; only tapping. You don't even need to virtual-run; just choose your weapon, aim and fire on a horde of the undead as they attempt to get all up in your business. It's fun, challenging and addictive, and a must-own for any zombie enthusiast. After an upgrade to full HD graphics, it's also freaking scary.

BEST FOR: ZOMBIE SURVIVORS



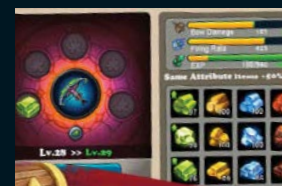
DEFENDER III

FOR: ANDROID
PRICE: FREE



5 Block out the boredom of regular life and jump into a fantasy world of dragons, monsters and magic with this fast-paced RPG. You must become the hero you wish to see in the world if you are to wield weapons, battle evil bosses and free the innocent. With more than 50 skills to master and over 500 levels to get through, you'll find it becomes more and more difficult to put your phone down. And for a free game, what more could you possibly need?

BEST FOR: MOBILE MAGES



96 Beginner's Guide
**Vampire
Fiction**

98 Book Reviews 103 Graphic Novel Reviews 104 Si Spurrier

A Beginner's Guide To Vampire Fiction

Creatures of the night... what sweet novels they make WORDS JONATHAN HATFULL

Endlessly adaptable and forever fascinating, vampires have provided genre writers with the means to terrify, entertain and seduce readers for centuries. They're the apex of the brooding Gothic villain; the tall, dark, sexy stranger who will sweep you off your feet and then drain you of your life-blood. They're alluring, they're enigmatic, and they've been a gift to any author that wants to spice up their story of sex and death.

Byron acolyte John Polidori is generally acknowledged as the author of the first vampire novel with

The Vampyre, creating a monster in Lord Ruthven that inspired countless others. With Gothic fiction at its height, the vampire's salacious nature made works like Sheridan Le Fanu's *Carmilla* (with its homosexual titular bloodsucker preying on the necks of young maidens) roaring successes.

Similarly, James Malcolm Rymer's penny dreadful *Varney The Vampire* was a scandalous success, and established key elements of accepted vampire mythology 50 years before Bram Stoker defined the genre with *Dracula*.

Stoker's work also relied heavily on the fear of the outsider; a foreign visitor to Great Britain who plans to defile our women and make money through real estate. It's this very rational reading of *Dracula* that highlights one of the reasons why vampires continue to be so popular: they can be used as a metaphor for just about anything, and this is why authors and filmmakers continue to use them to tell their stories.

This means that we can have the candlelit yearning of Anne Rice's *Interview With The Vampire* and the blood-drenched eroticism of Poppy Z Brite's *Lost Souls*. We can see the humanity in the monster in John Ajvide Lindqvist's *Let The Right One In*, and the monster in humanity in Stephen King's *Salem's Lot*.

They are sex and death personified, the allure of the night and of something beyond what society permits, but they're also whatever the author wants them to be. They can sparkle or rip your throat out, and everything in between.

Which sub-genre would you like to see tackled next?

Let us know on Twitter or Facebook



Classic tropes you'll find with vampires

Death



The earliest examples of vampires in art and literature can be read quite simply as metaphors for death. Whether beautiful or skeletal, these creatures tempt our heroes and heroines to an early grave, draining their life force and leaving them a hollow ruin.

Venereal disease



One of the most persistent messages to be found in vampire fiction is the danger of sex. With a transfer of bodily fluids, your life as you know it can be taken away. It can be read as a disease, or simply as losing your chastity, as seen in Stephenie Meyer's *Twilight* series.

Xenophobia



This can most notably be seen in Bram Stoker's *Dracula* and the books that specifically riff on that novel, but once you've seen the Count as a symbol for the rancid fears of reverse colonialism, as foreigners arrive to drain England of its wealth and women, it's hard to get past it.

Addiction



If there's one subject that vampirism has been used as a metaphor for more than sex, it's addiction. Once you get hooked on blood, you can't stop. It becomes your all-consuming need at the cost of your relationships, your health and even your life.



Bloodsuckers have been used as metaphors for a whole host of contemporary anxieties.

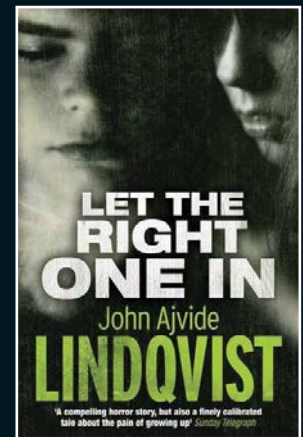
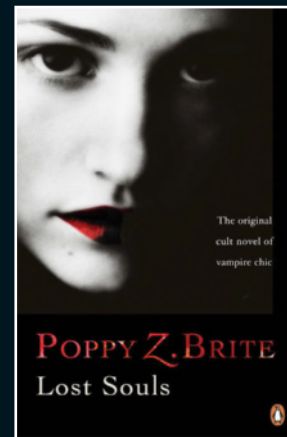
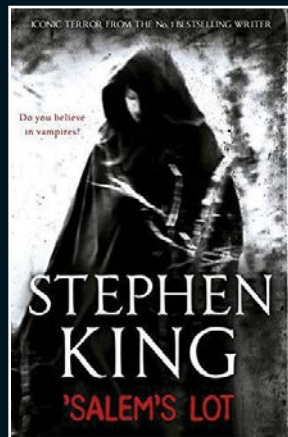
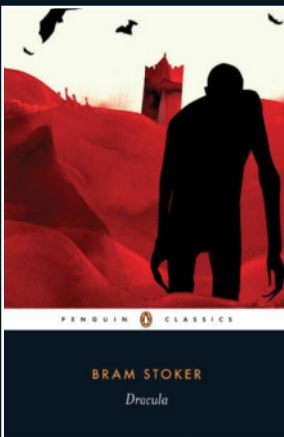


More recently, vampires have been a conduit for repressed sexuality.

WE CAN HAVE THE CANDLELIT YEARNING OF ANNE RICE'S *INTERVIEW WITH THE VAMPIRE* AND THE BLOOD-DRENCHED EROTICISM OF POPPY Z BRITE'S *LOST SOULS*



Christopher Lee provided one of the definitive on-screen portrayals of Count Dracula.



The Count

The dead travel fast

DRACULA

Author: Bram Stoker
Publisher: Penguin Classics
Published: 1897
Price: of Sheridan Le Fanu's *Carmilla* £6.99

and the bloody shocks of James Malcolm Rymer's *Varney* and crafting what would become the basis of what we know today. Jonathan Harker ventures into Carpathia and unleashes a monster, who sets his sights on his beloved. With unforgettable characters, incredible atmosphere and a ripping adventure, *Dracula* is one of the genre's true greats.

“Adorably patchy writing in places (Van Helsing's wavering accent), but amazing explosion of late Victorian Gothic panic.” @beckygracelea

The neighbour

Small town evil

'SALEM'S LOT

Author: Stephen King
Publisher: Hodder
Published: 1975
Price: £9.99
The story of a small town that gradually falls under the sway of a vampire, it's a pitch-perfect and absolutely chilling examination of how evil can spread. It doesn't take much for the black heart of *'Salem's Lot* to be exposed by the influence of Barlow, all the nasty little secrets floating to the surface as our hero Ben Mears fights to save his hometown. Mistrust, suspicion, hatred – it's all part of local life.

“Salem's Lot is not one of my fave King books, but after the Dark Tower series, I have a whole new appreciation for it. #BookClub” @kristimcdowell

The lover

Dark gifts and pretty faces

INTERVIEW WITH THE VAMPIRE

Author: Anne Rice
Publisher: Sphere
Published: 1976
Price: £8.99
Rice defined what a romantic vampire looked like for a generation of readers: fantastically beautiful and tortured, desperately seeking a companion to share centuries of endless existence, but always ending up alone. Then there's Lestat, her favourite creation, who gets to have much more fun as Louis' callous, impulsive partner. Rice's contribution to the popularisation of vampire societies should not be overlooked either, along with Brian Lumley's *Necroscope* series.

“I used to take it to the pub, where I'd sit in the fireplace reading it. Face covered in talc, eyes in red lip to look like Lestat #BookClub” @sherbsville

The moody teenager

Bela Lugosi's dead

LOST SOULS

Author: Poppy Z Brite
Publisher: Penguin
Published: 1992
Price: £8.99
In stark contrast to Rice's refined vamps, Brite's Goth bloodsuckers are all rampaging id, pursuing sex, drugs, booze – even chocolate. In this heightened atmosphere, a disparate band of monsters, lovers and weirdos collide in the small town of Missing Mile, creating a feverish and utterly compelling blend of gory horror, sex, music and heart. Brite's interest in vampires was only temporary (sort-of-sequel *Drawing Blood* ditches the vamps altogether), but it's a potent and vivid addition to the genre.

“The goth bible, basically #BookClub” @HannahChapter1

The kid

Not really a little girl

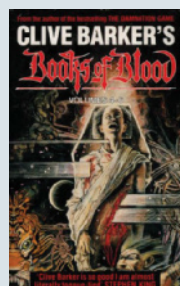
LET THE RIGHT ONE IN

Author: John Ajvide Lindqvist
Publisher: Quercus
Published: 2004
Price: £8.99
This is arguably the most important vampire novel of the new millennium. Lindqvist packs plenty of blood and guts into his haunting, Morrissey-inspired tale, but the beating heart of it is the love story between bullied 12-year old Oskar and the mysterious new neighbour, Eli. The author manages to make their budding relationship tender, while never letting us lose sight of what she is and what the consequences of their being together could be.

“...incoherent babbling and flailing* EXQUISITE! #BookClub” @MsNightshade

Your Five best Paranormal Investigators

CHOOSE YOUR TOP FIVE
@SCIFINOW ON TWITTER



1. Harry D'Amour

"I love Constantine, but have a big soft spot for Harry D'Amour if he counts."
@JeffBiscuits



2. Toby Dave

"I have to pick ONE? Okay. Toby Dave [From Rosemary And Rue]. Because she keeps going even when she probably shouldn't."
@yoritomo_reiko



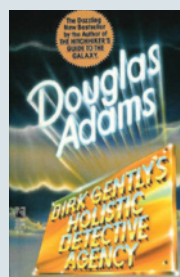
3. Odd Thomas

"Odd Thomas, maybe not strictly a paranormal investigator being a cook, but he definitely investigates!"
@willow8913



4. Harry Dresden

"Harry Dresden – sharply written, great stories; Joe Pitt for vampire noir."
@Thriftygal



5. Dirk Gently

"Dirk Gently, troubled, talented and a classic barrage of Eighties foibles"
@RobDeb

Details Author: Paul Crilley Publisher: Hodder & Stoughton Price: £18.99 Released: Out now

POISON CITY

I want your badge and your wand on my desk

South African fantasy has been enjoying a boom lately thanks to the work of authors like Lauren Beukes, Sarah Lotz and Charlie Human, and now Paul Crilley takes us into Durban's underbelly for a hugely entertaining tale of magic cops, shady monsters and terrifying gods. And really, how can we not love a book in which our hero shouts, "That's my fucking skin!" to a vampire that's trying to relieve him of it?

In excellent urban fantasy tradition, Gideon Tau is a brilliant but difficult detective who's prone to sabotaging himself before the corrupt system can do it for him. A British cop with magical abilities who's been transferred to Durban's Delphic Division, it's his job

to discreetly keep tabs on the legions of supernatural beings living in the city. From vampires to angels, from water spirits to Anansi himself, the city is brimming with the paranormal.

One of these creatures is Tau's spirit guide; a boozy, bitter talking dog with an attitude problem, who can be handy in a fight but hasn't been much use to his protégé as Gideon tries to track down whoever killed his daughter. When the Delphic Division stumbles across a series of brutal murders that may have an apocalyptic endgame, Gideon might have to choose between revenge and heroism.

A Scottish author living in South Africa, Crilley has great fun blending Durban with a Neil Gaiman-esque world of bustling otherworldly creatures, some of who are just trying to get by, while others want to do very bad things to the oblivious humans they share their city with. Part of the key to a good urban fantasy is to make the setting feel fresh. Crilley may have given himself a leg up on that front by placing his story in Durban, but it goes beyond the city. Elements are familiar, but this feels exciting and different.

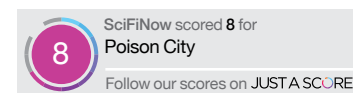
The author does an excellent job of establishing a wider world beyond this story, hinting at past events in England and further afield, and there are some fantastic supporting characters who help keep the whole adventure grounded in foul-mouthed, short-tempered reality.

There's also good balancing work in the book's protagonist. He's very effective at his job, but aware of how lucky he is to not have been killed a million times over. He's tortured, but not at the expense of his wit. He's snarky and disillusioned, but has a strong moral compass that will be crucial at the story's climax. And yes, he does still have to carry a wand around years after he should have moved on from it, but he does also have two dragon tattoos that come roaring to life to tear the throats out of his opponents.

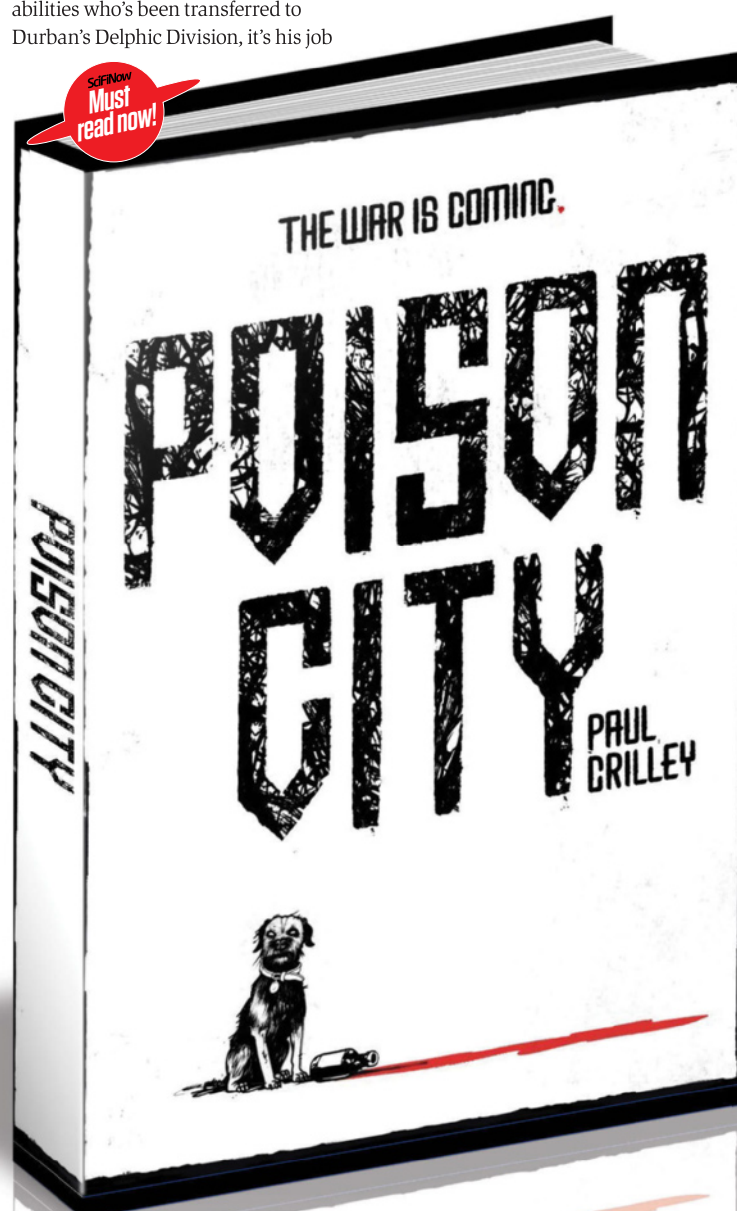
However, our personal favourite is Armitage, Tau's no-bullshit boss who has been relocated from the north of England and is given plenty of reasons to lose her cool throughout the course of the novel, but rarely does.

We've been somewhat spoiled for choice in this genre recently, but *Poison City* is highly recommended for fans of the grounded urban fantasy of C Robert Cargill's *Dreams And Shadows* and the mad, gruesome action of Charlie Human's *Apocalypse Now Now*. It's a huge amount of fun.

Jonathan Hatfull



IF YOU LIKE THIS TRY...
Apocalypse Now Now
Charlie Human
Can Baxter balance his pornography business with the supernatural mystery he's just got involved in?



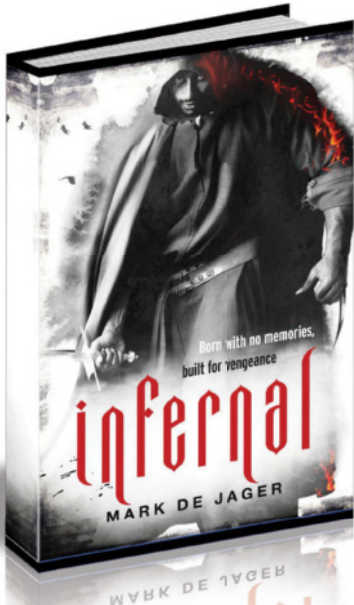


Details Author: Mark de Jager Publisher: Del Rey Price: £16.99 Released: Out now

INFERNAL

Know your demon

After waking up in a forest – minus any knowledge of who he is, or how he got there – a giant, formidable being butchers his way through the army that attempts to take him prisoner. Adopting the name Stratus, he finds himself caught up in one kingdom's



war, trying to understand both his demonic nature and why he's in the situation he's in.

The stage is set for a progressively more entertaining (and bloody) romp as Stratus rampages through the narrative, leaving a trail of bodies in his wake. Even though his actions are horrific, his almost childlike detachment and literal response to every question and conundrum make him an entertaining figure – a murderous Drax the Destroyer-esque individual. You'll still be rooting for him even as he butchers his umpteenth anonymous henchman.

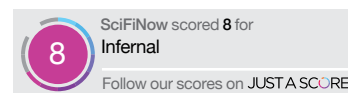
This is pure pulp horror, but in no way is this a bad thing, especially when the story is this fun. Antiheroes (if you can even ascribe Stratus this level of moral ambiguity) are by their very nature hard to write well – especially if they're not only the lead character, they're the actual narrator – but the author achieves that feat here. There's an end goal in sight, and an ultimate aim for Stratus, although this all becomes of secondary interest

compared to the sheer perverse hilarity of the journey.

Even so, there are nitpicks. Such is the story's focus on Stratus that few other characters really get fleshed out – aside from warrior with a history Tatyana, and dandy prince Lucien. The narrator is such an enrapturing character that ultimately this doesn't matter too much, but it might well do later on, especially with the open-ended finale pretty unambiguously hinting at the possibility of sequels.

Epic fantasy without any pretensions of changing literature or establishing itself in the canon, *Infernal* is only concerned with being entertaining. And it definitely succeeds.

Steve Wright

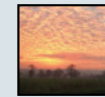


IF YOU LIKE THIS TRY...

Rawhead Rex
Clive Barker
This *Books Of Blood* short story focuses on the narrative of the titular monster.

YOUR READS

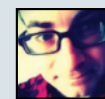
What you lot have been reading this month



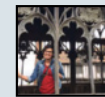
"*Alien: Out Of The Shadows* by @timebbon great story so far fits in well in the *Alien* universe #BookClub @philbooty



"*Children Of Dune* for @mostlyharmlessSF #bookclub. Gotta love a sandworm right?" @The_Weirdsphere



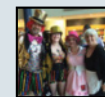
"About half way through *Distress Signals* by @cathryanhoward. An easily readable, missing person thriller." @jstansfield



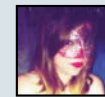
"Currently reading *Ancillary Mercy*. Loved the first two books and so far, really enjoying the last one. #BookClub" @kshoni_gunputh



"*Birds Of Prey: Perfect Pitch*, *Catwoman: When In Rome*, and *Harry Potter And The Cursed Child*. #BookClub" @ecdahl



"I'm reading the new *Harry Potter* book and loving it so far. #BookClub" @saltgunner



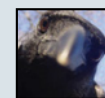
"Currently reading @david_mitchell's *Slade House*, really enjoy the creepy setting and the individual character stories #bookclub" @Cascaraarogue



"Reading Terry Pratchett's *Discworld* series atm, currently on the 6th, *Sourcery*. Took me a long while to get into the 1st tbh! #BookClub" @Daniel_Bevis



"Just started *Doctor Who: Last Of The Gaderene* by Mark Gatiss, very good so far!!" @RockingRhys



"Hubby has got me reading *Deeply Odd* by Dean Koontz. Can't get it on the Trades Descriptions, put it that way" @TheCorvidArcher

Tell us what you're reading
on Twitter or Facebook

Details Author: Jay Kristoff Publisher: Harper Voyager Price: £12.99 Released: Out now

NEVERNIGHT

You killed my father; prepare to die

There is something refreshing about *Nevernight*. In a time where fantasy is more mainstream than ever before, there is a tendency among many writers to play it safe. The story beats are familiar, the politics derivative, and the action gentrified, as if now that it's popular, high fantasy needs to be more 'dignified' in some way. Thankfully, Jay Kristoff doesn't take himself that seriously.

Nevernight is a tale of lost families, brutal overlords, magical assassins and three suns that rarely set at the same time, which is good when you factor in the shadow creatures.

At the centre is Mia Corvere, a teenage girl on a mission of vengeance for her killed father. She's a bit of an emo kid who discovers her magical skills and

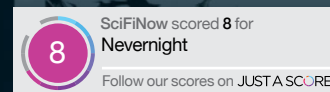
tries to become an assassin – or a 'Blade' – all to get her payback on whoever killed her father.

She's Arya Stark meets Inigo Montoya with occult sorcery, conspiracies and lots of Roman influence. And it works – mostly.

While her stint at the Red Church (think Hogwarts for teens with a penchant for bloody murder) does drag on quite a bit, and the excessively long footnotes stunt the narrative flow, they do serve an eventual purpose in the form of a deep-seated, somewhat unnerving empathy for who Mia grows into.

Mix that with Kristoff's bold writing style, which joins lyrical high fantasy with f-bombs aplenty, Pratchett-like humour and unflinching descriptions of violence, and you've got something special.

Erlingur Einarsson



IF YOU LIKE THIS TRY...

Swords Of Good Men
Snorri Kristjansson
Historical fantasy infused with breakneck pace and lots of humour; this takes you to the late-Viking age in a very relatable way.



60 SECONDS WITH

SARAH J MAAS



Where do we find Feyre at the start of *A Court Of Mist And Fury*?

It's pretty hard to even talk about where Feyre is at the start of the book, since it spoils how *A*

Court Of Thorns And Roses ends! But I will say that *ACOMAF* begins with Feyre and the others trying to live with the consequences and aftermath of everything that happened under the Mountain – for better or worse.

When you're writing a character over the course of a series, do you find that they still manage to surprise you?

Most definitely. It's part of why writing is so fun for me – even when I've been writing about a character for years, they still surprise me. It's always a little magical when those revelations feel as if they existed all along and have already been subtly/subconsciously planted in the series. The creative brain is a mysterious, mystical thing.

Do you remember what your first encounter with genre fiction was?

Hell yes. When I was 12, I discovered Garth Nix's *Sabriel* and Robin McKinley's *The Hero And The Crown*, and they opened up the fantasy floodgates for me.

It feels like we're in a really great time right now for genre fiction written by women with amazing strong and complex female protagonists. Is this something that you've felt?

Definitely. I grew up during a time when there weren't that many fantasy books out there that were either written by women or featured female protagonists. I don't know where I'd even be as a writer and as a person without writers like Robin McKinley or Tamora Pierce – their novels shaped me as a young woman, and I now get to do what I love for a living because they paved the way decades ago.

So it's an honour to be a part of this shift, and it means the world to me to now be able to walk into a bookstore, especially the YA section, and see so many books written by women (and ones that feature female protagonists of all different types) proudly displayed on the shelves.

A Court Of Mist And Fury is on sale now, published by Bloomsbury. *Empire Of Storms* will be released on 6 September.



Details Author: KB Wagers Publisher: Orbit Price: £8.99 Released: Out now

BEHIND THE THRONE: THE INDRANAN WAR

Well excuse me, Princess!

Hail Bristol is not what she seems. Known across the galaxy as gunrunner Cressen Stone, she's also the wayward middle daughter of the Empress of Indrana – a sprawling empire on the brink of chaos.

Hail left her homeworld to hunt down her father's murderers and escape a life of stifling court ritual. 20 years on, now a gun-runner with quite the reputation, Hail is tracked down and dragged back to Pashati to do her royal duty.

Both of her sisters have 'gone to temple' – murdered, leaving Hail as the last surviving heir of a matriarchal society ruled by her dying, empress mother.

KB Wagers drops us headfirst into this world of bubble FTL travel, smugglers and body mods. It's one that just exists and works, but the most interesting part is discovering the characters.

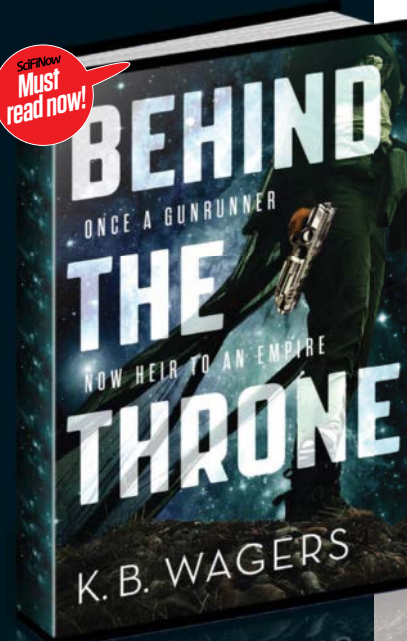
Hail has to learn to trust her gut in a world of forced civility, and thankfully for readers she's bad-ass, darkly funny and more capable than she is at first willing to accept. A princess rejecting a life of luxury for adventure is an old story, but not every minor royal would claim to be able to kill someone with the stem of a wine glass – or a hairpin.

These characters feel alive, and as a result you invest in them. Two standouts are the Trackers – Emmory and Zin – that bring Hail home and become her bodyguards and part of a growing entourage of interesting characters: like an intergalactic *The West Wing*, but with more assassination attempts.

Behind The Throne is a politically charged and action-packed story, with a commanding woman at its centre. It's a wonderful start to a promising new sci-fi series.

Krystal Sim

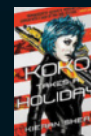
SciFiNow Must read now!



8

SciFiNow scored 8 for Behind The Throne: The Indranan War #1

Follow our scores on JUST A SCORE



IF YOU LIKE THIS TRY...

Koko Takes A Holiday
Kieran Shea
Koko's retirement comes to an abrupt end when a former associate puts a hit out on her.

Details Author: Gavin Chait Publisher: Doubleday Price: £8.99 Released: Out now

LAMENT FOR THE FALLEN

There's a Skyman...

Violence viciously erupts at intervals throughout Gavin Chait's Nigerian-set novel, which sees a Skyman fall to Earth. Chait excels at capturing the life of the agricultural community who exist beside militia and extremists.



Samara has travelled from space to end ties between his world of Achenia and the USA. When his task ends in a ferocious brawl, he takes refuge in the village of Ewuru. The inhabitants are in awe of his ways, his form and the way in which he weaves a good yarn, and when he meets the village leader Joshua, his wife Esther and other villagers Daniel, Abishai, Gideon and Miriam, they agree to help him on his dangerous mission home.

Descriptions of the characters' fear and courage are richly drawn, yet we never really get to know any of them too intimately, which makes it difficult to become fully engaged in their quest. He's more interested in the bigger picture, with discussions about trade disputes, unlawful incarceration and the difficulties involved in the struggle for independence. We meet warlords who have long since forgotten their humanity, and aliens who are ruled by what they consider an unbiased justice system.

Despite all the unnerving violent acts, Chait never really delves deep enough

into the psychology of brutality. He draws inspiration from modern-day atrocities, such as acts of terrorism and retaliatory torture tactics that may make you feel sick to your stomach, and he also magnificently mulls over the problems of achieving a just and fair society.

Chait has crafted a smart, idea-driven novel, but at times the sheer volume of notions it tackles makes it inaccessible. There's also a strange disconnect between the sumptuous description of the West African backdrop and the basic dialogue that breaks the atmosphere from time to time. Nevertheless, this is still a promising and ambitious debut.

Katherine McLaughlin

6

SciFiNow scored 6 for Lament For The Fallen

Follow our scores on JUST A SCORE



IF YOU LIKE THIS TRY...

The Bone Clocks
David Mitchell
This complex and profound fantasy novel follows a teenage girl on the run from dangerous mystics.

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ALIENS



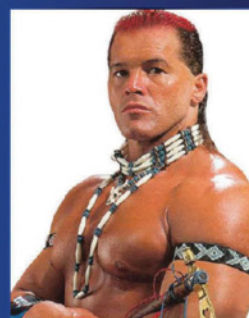
**JULIE
BENZ**
BUFFY, DEXTER



**JODI LYN
O'KEEFE**
VAMPIRE DIARIES



**ROBERT
LLEWELLYN**
RED DWARF



TATANKA
WRESTLER

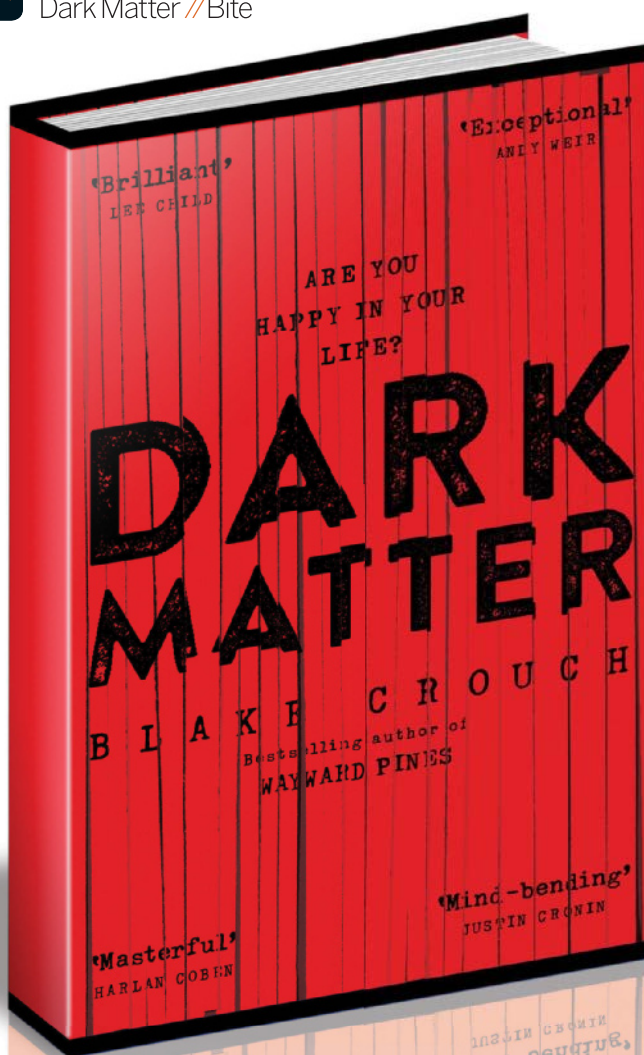


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Author: Blake Crouch Publisher: Macmillan Price: £12.99 Released: Out now

DARK MATTER

This is your life, but not just yours

SciFiNow
Must
read now!

Blake Crouch's latest novel begins as a Hitchcockian thriller before taking a left turn into ambitious sci-fi territory, and that is a huge amount of fun.

It starts with science professor and family man Jason Dessen popping out for a drink while his wife makes dinner. He's abducted, driven to an abandoned building, stripped naked and asked, "Are you happy in your life?"

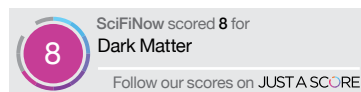
Next thing he knows, he's awake and being treated as a returning hero by the team at an underground science facility. Clearly, they think he's been somewhere, but what is it that they think he's accomplished? And why does his wife not know who he is?

'Page turner' is obviously a fantastically clichéd term, but really, Crouch never really gives his readers time to draw breath. From the moment Jason is approached by a man in a kabuki mask to the final life-changing decisions, we're on a gripping journey through questions of identity, time and physics, with each revelation spawning greater and greater moral problems.

Dark Matter gives the readers characters to care about. Jason's quest to find his family and a way to set things right becomes increasingly complicated, not just practically, but morally too. Crouch gives him a companion halfway through in Amanda, but she's not just someone to bounce ideas off; she's a human being who he's actively putting at risk with every step, and they're both aware of it.

Dark Matter is a hugely entertaining and often affecting thriller that you will struggle to put down. The most likely scenario is that you'll suddenly realise it's over, and you won't know where the last few hours have gone.

Jonathan Hatfull



IF YOU LIKE THIS TRY...
Sleeping Giants
Sylvain Neuvel
First contact with alien tech causes some major political issues in this sharp, witty and gripping sci-fi.

Author: KS Merbeth Publisher: Orbit Price: £9.99 Released: Out now

BITE Get stuck in

When you're a teenage girl travelling by yourself across a post-apocalyptic wasteland, jumping into a car with cannibals seems like the worst idea. But for *Kid*, it works out pretty well.

Her new travelling companions – the manic Wolf, bad-ass Dolly, cowardly Pretty Boy and enormous Tank – might not be the good guys, but they're not all bad, either. There are far worse things in the wastes...

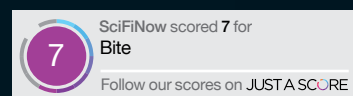
Structurally, *Bite*'s plot is a pretty standard on-the-road one; *Kid* and her crew are the kind of scavengers who need to keep moving, both to find new people to trade with and because their previous encounters have left a trail of enemies in their wake.

What gives the book its edge is the ever-shifting moral code of its main characters. In any other story they'd be the villains – after all, they happily lie, steal, kill, and even eat human flesh in their efforts to survive. But after civilisation has collapsed, the definitions of 'good' and 'bad'

have loosened a bit, and even murderous bandits have to go somewhere after they've finished wreaking havoc.

Debut author KS Merbeth keeps things pretty light, and doesn't dig too deeply into her characters' anarchism-lite philosophy. She focuses on the action. The whole book rattles along at a breakneck pace – neither the characters nor the reader gets much room to reflect on anything that happens before the next catastrophe has arrived. It's a fun read, and fans of shows like *Firefly* should find it very much to their taste.

Sarah Dobbs



IF YOU LIKE THIS TRY...
The Savages
Matt Whyman
Girl meets boy. Girl likes boy. Girl wonders how to introduce vegetarian boy to cannibal family.





Details Writer: Emma Ríos Artist: Hwei Lim Publisher: Image Comics
Price: £10.99 Released: 22 September

MIRROR: THE MOUNTAIN

The fairest comic of them all

A terrorist dog, a helpful mouse, conspiring mages and a mystic sphinx – this comic is as elusive and revealing as its reflective namesake. Spanish artist Emma Ríos (*Pretty Deadly*) here takes the writing reins, while Malaysian newcomer Hwei Lim puts her delightfully expressionist watercolours to task unravelling this science-fantasy world.

The Irzah colony is home to mages, magic and science, as well as sentient animals anthropomorphised to various degrees. Sena, the girl-dog who was once fully dog, is the best friend of young mage Ivan. Fearful for Sena's future under increasing experimentation, the two attempt to flee the citadel as children in the past, while their lives grow ever further distant in the present.

A war between humans and animals is in full flow, but with exposition given solely through the array of character voices, the sweeping romanticism of the narrative is deliciously obfuscated. The hidden information is revealed little by little as the plot unwinds in non-linear fashion, resulting in a story that places all emphasis on emotion and the moment rather than a simple progression from A to B.

Visually innovative and rewarding, Lim's art echoes this storytelling choice by taking an experimental approach. Architecturally inspired, page layouts take the form of buildings and stained-glass windows; the gutters between panels bend and slice to form the alien structure of the citadel and the bars upon a cage. Characters tumble from one panel to another, hoisting themselves up by the white space traditionally left empty. Lim sees the rules of sequential storytelling and breaks them, mirroring the unique unwinding of plot and scorning the traditional eye.



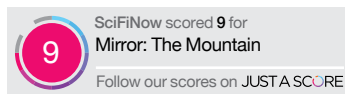
Triumphantly, the comic remains entirely accessible, with the reader never feeling lost upon the page, unsure of where to travel next. All questions and mysteries are by storytelling design, never artistic flaw.

At the end of each chapter, a short two-page interlude can be found where the creators momentarily switch roles – Ríos visually adapting the script of Lim to further reveal the true machinations of what transpired before. The change in style is obvious, removing the possibility of reader confusion and providing an intriguing look at how well these two share their collaborative spirit.

Inspired in part by Osamu Tezuka's *Ode To Kirihiito* and HG Wells' *The Island Of Doctor Moureau*, *Mirror* is a tale of identity, acceptance and the questions of freedom of choice and whether sentience demands cruelty for those beneath. Despite the opening chapter laying bare the barbarity of the humans and desperation of the animals, there is no good or evil here – who can tell what side of the mirror to take? The uncertainty that lies there builds with each new piece of information and the revelations that spin the story around.

Ríos and Lim have already planned a second arc, with hopefully many more to come. As unique and avant-garde as *Mirror* is, above all it is greatly endearing.

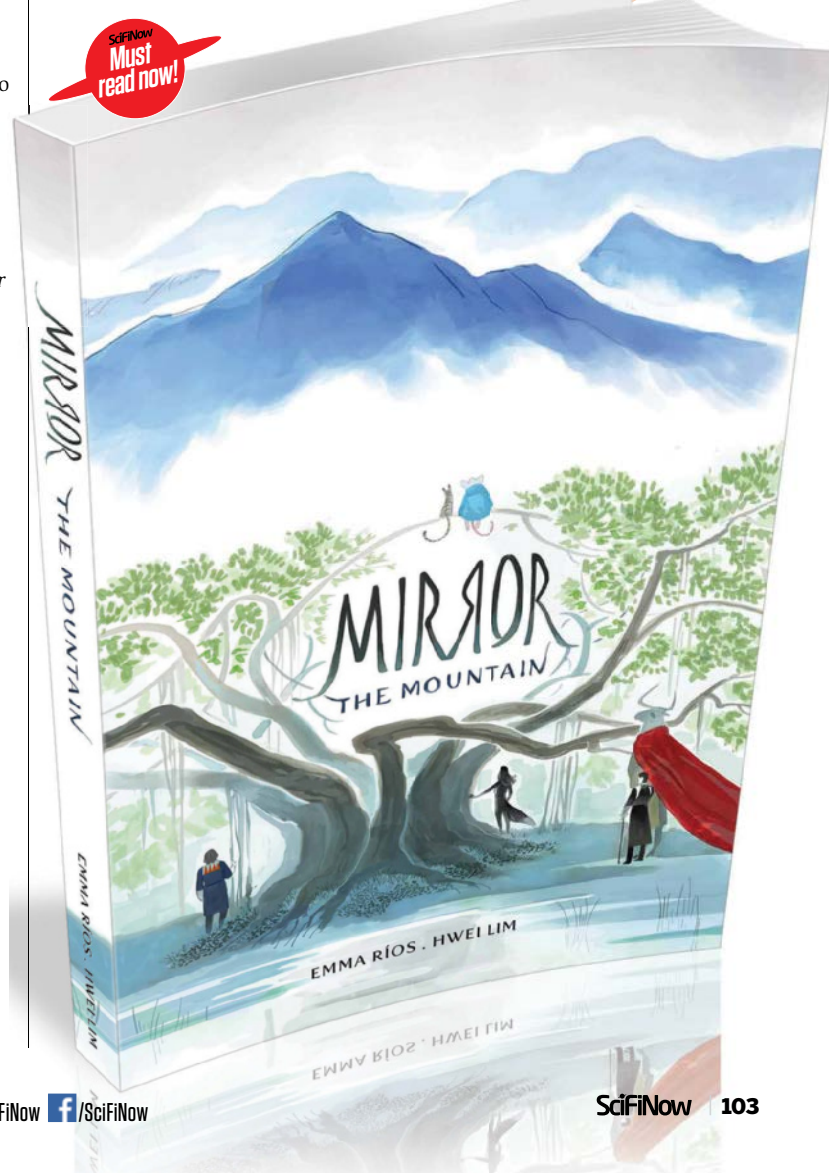
Laura Sneddon



IF YOU LIKE THIS TRY...
Saga
Brian K Vaughan, Fiona Staples
Bestselling science fantasy on an epic scale, fans of *Sphinx* will adore the scene-stealing *Lying Cat*.



VISUALLY INNOVATIVE AND REWARDING, LIM'S ART TAKES AN EXPERIMENTAL APPROACH



**“STORIES DON'T DESCEND
FROM THE HEAVENS; THEY
ACCUMULATE LIKE PEARLS”**
SI SPURRIER





The Dogs of War

WORDS LAURA SNEDDON

Cry Havoc and The Spire have won Si Spurrier a new legion of fans. We catch up with the comics writer to do battle with genre and schools of storytelling

How did the inspiration for *Cry Havoc* come about?

I'll simply say that those of us who claim to be storytellers are very good at playing down the role of Hard Bloody Work that goes into the damn things. We like to pretend ideas are these angelic bolts of inspiration that leap magically from the aether, striking earth only in the brains of those of us clever, brilliant or (frankly) sexy enough to receive them.

Which: bollocks. Stories don't descend from the heavens, they accumulate like pearls; layers of shiny oyster-spittle wrapped round a bit of grit. That core-nugget might be anything: a moral aphorism, a stranger on a train, a news story, a confluence of everyday items, an idée fixe which has haunted you for years, a sensory trigger, etc. Pretty much anyone can come up with something worth telling a story about – the trick is to sweat brainblood and time and narrative honey in order to build your Ark around it.

With *Cry Havoc*, I'd been reading up on folklore, and simply started to notice a synchronicity with modern notions of identity and aspiration. The convenience of personified emotion; the abdication of personal culpability onto cultural archetypes; the desire for – yet terror of – metamorphosis, yadda yadda. A pattern in an unexpected place. The other layers – realpolitik, holy war, military machismo, sexuality – gathered like a nebula round a black hole, and coalesced into a story about a scared young woman trying to work out who she really is.

As for genre, that's something I've ranted about many times elsewhere. The short version is that I see the lexicon of terms we use to help categorise stories as being, well, a bit shit. Think about it: 'western', 'horror', 'period', 'romance', 'crime'. That's one location, one emotional response, one time-reference, one emotional plot-point, and one inciting element. The terms we use to define genres don't even describe the same sorts of things, let alone tell us anything useful about what truly matters: the story.

Frankly, modern genre terminology benefits only one group of people: administrators. So I've stopped giving a

hoot. I focus on letting the story bubble and expand and mutate into whatever form it most perfectly needs to be.

To what extent do the artists influence your storytelling?

Cry Havoc is far too layered to be remotely readable without the hand of a master storyteller regulating the pace, disseminating information and creating the illusion of space. Ryan [Kelly] is – and this is not hyperbole – one of the greatest storytellers working in our industry.

For *The Spire*, Jeff [Stokely]'s volcanic capacity for creativity allowed me to leave blanks in both plot and script. There's nothing more enchanting than building into one's own tale the capacity to be surprised. The beauty of collaboration in a nutshell, there. On dozens of occasions, Jeff's designs and visual solutions caused the story – from a detail level up to the groundwork-shaking thematic stuff – to joyously deviate and redirect.

What influences, if any, lie behind the weird-fi crime mystery fantasy sci-fi that is *The Spire*?

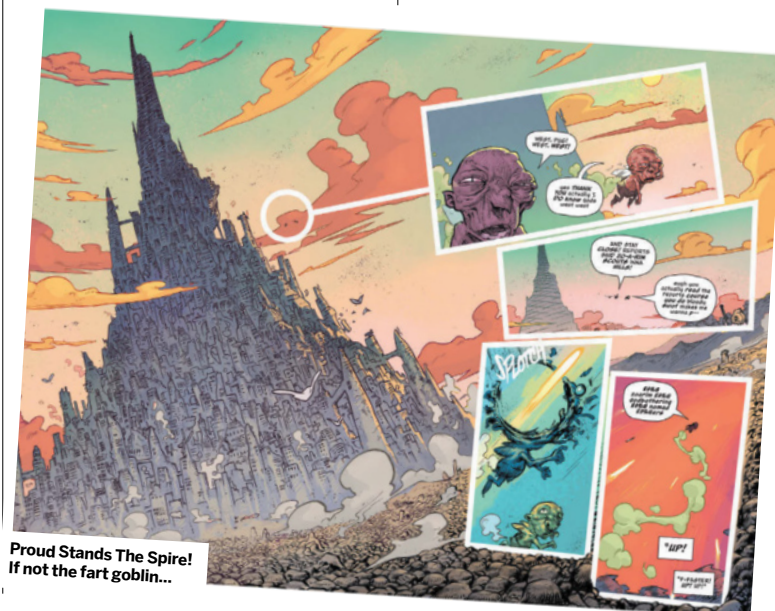
As ever, a big raging conglomeration of influences. I guess it all started when I found myself getting annoyed at a certain lazy breed of story. A lot of

writers go all-out to create a whole new world simply so the stakes of the story can be appropriately world-shaking. They don't feel like worlds that are functional.

They feel like they only exist for the story's sake, and the second the tale's told they cease to be. Which, fine, I get it, people like a bit of the old DEATH! OF! WHOLE! WORLDS! epic stuff, but I've got a lot of love for the *Blade Runner* school of storytelling: create an incredible, vast, maddening, beautiful, horrifying world, then proceed to basically ignore it in favour of a very intimate, human-level story taking place within it. Don't get bogged down in explaining, because nobody's ever bothered explaining How The Real World Works either. That's the sort of story I wanted to tell – with, you know, hovering fart goblins.

Plus, on a more prosaic level, I desperately wanted to work with Jeff again, having had an absolute blast collaborating on *Six-Gun Gorilla*, so I tried to dream up something I knew he couldn't possibly refuse. *Blade Runner* meets *Mad Max* by way of *The Dark Crystal* with a pinch of *Gormenghast* – that's basically catnip to the wild Stokely.

Cry Havoc is out on 25 August, and *The Spire* collected edition is on 20 December.



Proud Stands The Spire!
If not the fart goblin...

Food for thought

From the brainmeats of Spurrier



Six-Gun Gorilla (Boom!)

Si Spurrier, Jeff Stokely, André May

A frontier world

wracked by a bloody civil war, all as entertainment for the folks back home. Oh, and there's an enormous talking gorilla with really big guns.



X-Men Legacy (Marvel)

Si Spurrier, Tan E Huat, Jorge Molina

A great little series about

the relatively unknown Legion, a mutant with multiple personalities. No prior *X-Men* knowledge required!



Numbercruncher (Titan Comics)

Si Spurrier, PJ Holden, Jordie Bellaire

A mathematician finds a way to cheat the

Divine Calculator of life, tricking the afterlife into allowing him multiple reincarnations for snatched moments with his girlfriend as an agent tracks him down.



WEAVERS (BOOM!)

Si Spurrier, Dylan Burnette, Triona Farrell

If the mob happened to be supernatural and controlled by mystical spiders, Weavers would be the result. This ain't no *Spider-Man*.



Crossed: Wish You Were Here (Avatar Press)

Si Spurrier, Javier Barreno, Gary Erskine

Not for the faint-hearted, this is the standout story in the totally sick *Crossed* series, as survivors on a Scottish island hope they've outrun the destructive contagion.



Fart goblins: practical and pungent.

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OTHER 1989 HIT
122

BEHIND THE SCENES

LABYRINTH

CELEBRATING THE 30TH ANNIVERSARY
OF JIM HENSON'S CLASSIC 116

AN IMAGINE
MONTHLY





THE COMPLETE GUIDE TO IDW PUBLISHING

IT'S THE AWARD-WINNING COMIC-BOOK COMPANY FAMOUS FOR ITS LICENCES INVOLVING TOYLINES, MOVIES AND CARTOONS, NOT TO MENTION ITS CREATOR-OWNED ORIGINAL TITLES AND ART BOOKS CELEBRATING THE GREATEST EVER INDUSTRY TALENT. BUT IDW NEVER ACTUALLY SET OUT TO WORK IN COMIC BOOKS...

WORDS CHRIS ANDERSON

If you were a child in the Eighties, it's hard not to feel nostalgic when looking through the list of comic books published by IDW each month. There are many titles based on the popular toys of the day, including *Transformers*, *GI Joe*, *My Little Pony* and *Jem And The Holograms*, with *ROM*, *Micronauts*, *Action Man* and *MASK* joining the stable recently. Then the movies of the Eighties are covered too, with *Ghostbusters* and *Back To The Future* among the company's other big licences.

But it's not all about the decade of leg-warmers and Rubik's cubes, as this merely scratches the surface of IDW's output. Fans of *Star Trek*, *Godzilla*, *Mars Attacks*, *Dungeons & Dragons*, *The X-Files*, *Teenage Mutant Ninja Turtles*, *Judge Dredd*, *Angry Birds* and various Disney characters are catered for, while popular creator-owned titles include Mark Waid's *Insufferable* and Beau Smith's *Wynonna Earp*. IDW is also known for its reissues of old newspaper strips and the oversized *Artist's Edition* line, showcasing the original art boards of various comic-book classics, featuring everything from Herb Trimpe's *Hulk* to Frank Miller's *Daredevil*.

Ted Adams, IDW's CEO and one of its original founders from 1999, tells us that there is even more to come, with other licences to adapt and more creators and companies to work with. "It's part of what we do," he explains. "Our strength lies in our diversity. When we started publishing, we decided to compete on quality. Our goal is to work with the best creators on each project, and to have the best printing and production design in the business."

By pushing the diversity of its titles, IDW has been able to find audiences that other companies often fail to, as Rob Salkowitz, author of *Comic-Con And The Business Of Pop Culture*, told the *LA Times* to mark IDW's 15th anniversary in 2014: "Every weekend, my local comic store is crowded with little girls picking up their *My Little Pony* issues while their parents browse the graphic novel shelf. That's astonishing – and brilliant. Young girls are not an audience that's been served by an American comics publisher in decades. In terms of playing catch-up – at least on

this front – I'm not sure other companies would know where to start."

Where does IDW rank in the grand scheme of things? Currently, it stands as the fourth biggest comic-book company in the market, behind heavyweights Marvel and DC, and occasionally bothering Image Comics for third place. Factor in its various award wins and nominations through the years, and its achievements become only more impressive when considering the company's young age – 17 years and counting – and the fact that it never intended to publish comic books in the first place.

"OUR STRENGTH LIES IN OUR DIVERSITY. WHEN WE STARTED PUBLISHING, WE DECIDED TO COMPETE ON QUALITY"

TED ADAMS



Ted Adams is one of IDW's original founders, having started the company back in 1999.

With Adams and the other three IDW founders – Alex Garner, Kris Oprisko and Robbie Robbins – sharing a comic-book publishing background, perhaps gravitating back towards the format was inevitable. "When we started in 1999, we were exclusively a creative service company, providing art and graphic design for clients on a work-for-hire basis," Adams recalls. "We had all come from comic-book publishing. I had worked for a number of companies, and I was working with Todd McFarlane at Image Comics at the time in his entertainment division, which produced music videos and the *Spawn* TV show for HBO. But the idea for IDW really took off when Jim Lee decided to sell his own Image company, WildStorm Productions, to DC."

Lee, along with McFarlane and several other former Marvel artists, had founded Image at the start of the Nineties. WildStorm's titles included *WildCATs* and *Stormwatch*, and later the acclaimed *Planetary* and *The Authority*. "WildStorm had a creative service business that I ran for a long time [when I worked there], and that one of the other partners, Kris Oprisko, handled when I left," says Adams. "DC weren't interested in that, so Jim basically said to us that if we took these clients on we'd be doing him a favour, and we'd also have some guaranteed business right out of the gate."

Idea And Design Works (IDW) was the name chosen for the San Diego-based company, with the old WildStorm clients helping it off to a strong start. Adams laughs when he recalls an early attempt at expanding the business. "After a year, we were making good money, so we thought we'd put together a pilot for a TV show," he explains. "It was called *Bar Talk* – a cross between *Blind Date* and *Toxicab Confessions* [a hidden camera documentary show]. It was terrible, it didn't go anywhere."

But IDW would eventually return to the world of film and TV. Its first stop, however, would be book publishing. "We brought out our first book, *Uno Fanta: The Art Of Ashley Wood*, in 2001 as a favour to [artist] Ash, who was a friend of mine, and that led to our publishing division," says Adams. "But rather than comic books, we started with novels. Steve Niles, a

writer I knew from my days at Eclipse, and then worked with again under Todd – he wrote a bunch of Spawn comics – came to us, as he had some prose mystery novels he'd written featuring a character called Cal McDonald, but nobody would publish them. We helped out, and Ash provided the covers."

The company was still small, with Adams describing himself as the "entrepreneur/business guy", Oprisko the project manager, Garner the artist and Robbins the graphic designer. With books, the business was starting to evolve, but an even bigger turning point came in 2002 when Niles presented the idea for a three-issue comic-book series, *30 Days Of Night*. It was even adapted into a 2007 horror movie starring Josh Hartnett and produced by Sam Raimi. "Steve's pitch for the project is still one of the best I've ever heard," states Adams proudly. "There's a town in Alaska [Barrow] where the sun doesn't rise for 30 days, and the vampires come to feast."

The project came about after Niles had finished a *Spawn* project with artist Ben Templesmith. After discussing working on a creator-owned project together, Niles suggested his vampire story. Although IDW agreed to print it, the initial reaction was unexpected. "*30 Days Of Night* tanked," Niles told *Paste* magazine in 2014. "We only sold 4,000 copies of issue #1."

Fortunately, Adams is able to add to the story. "We were a completely unknown comic-book company, and Steve and Ben weren't as well-known then as they are now, so the pre-orders weren't great," he says. "But slowly, especially as we [got] interest from the movie studios, it created a lot of buzz, and *30 Days Of Night* ended up having a high value in the aftermarket. I know it's hard to believe, but back then not every comic was being optioned for a movie, so the announcement that it was happening for us was a very big deal. The buzz led to the collected edition being the number one-selling graphic novel the month it came out."

It was also a turning point in Niles' career, as he would eventually help to write the movie script. "When we were pitching the *30 Days Of Night* movie, I was unemployed," he told *Paste*. "So when the offer is \$5,000, that was like, 'Wow, that will pay for two months' rent?' Then one day, someone said, 'You wanna go pitch to [Sam] Raimi?' That was the only pitch I'd ever had in 20 years of pitching, with Sam going, 'Let's make a movie.' Ted and I were on the phone, so luckily no one could see our reaction. We were jumping around the room."

The film adaptation of *30 Days Of Night* was released to mediocre reviews, but the comic book at least had thrown a spotlight on IDW. The series was released alongside the company's first licence, *CSI* [*Crime Scene Investigation*], based on the popular TV show, which was another arrangement that had come about through existing contacts. "We'd been working with [US TV station] CBS and designed a game for their show, *Survivor*," Adams recalls. "We had the relationship and I liked *CSI*. It was really popular, and we brought Max Allan Collins [*Road To Perdition*] in to write the comic book for us. Then we found Gabe Rodriguez through an art studio – his first work for IDW – and Ashley Wood drew the flashback sequences. That was our first real hit, as *CSI* was a big show, so the pre-orders were really strong."

At the time, the first *X-Men* and *Spider-Man* movies had been a major success in cinemas, and Marvel was performing well with its Ultimate Comics line. But there was never a temptation for IDW to venture into similar territory. "I made the decision not to publish superhero comics," Adams explains. "We didn't have any desire to compete with Marvel or DC. We wanted to publish things that weren't being done. There were very few horror comics in the market in those days, and no comics based on TV shows. So we had *CSI*, and that led us to other TV licences along the same lines, ➤



TOP 10 IDW SERIES The greatest hits of the comic-book giants



1. RAGNAROK

Walt Simonson is famous for his brilliant run on *Thor* at Marvel in the Eighties. This creator-owned series features his own, unrelated, much darker version of the story told by the comic behemoths.



2. TEENAGE MUTANT NINJA TURTLES

Launched back in 2011 and continuing to have input from *Turtles* co-creator Kevin Eastman, IDW has teamed the Turtles with the *Ghostbusters* and *Batman*.



3. LOCKE & KEY

An Eisner-award-winning horror series that ran from 2008 until 2014, writer Joe Hill and artist Gabriel Rodriguez's story is based around a mansion with mysterious qualities.



4. PARKER

The late Darwyn Cooke adapted a number of novels by Richard Stark (a pseudonym of writer Donald Westlake) about his master-thief character, Parker. Not to be confused with Peter.

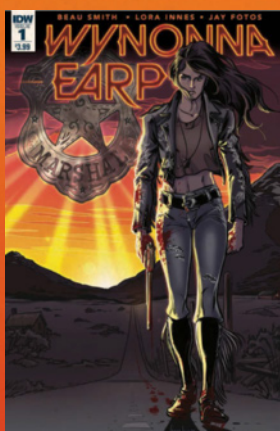


5. INSUFFERABLE

Mark Waid's series, which began as an online venture through his *Thrillbent* website, is now available in print, re-teaming an old superhero with his arrogant former sidekick.



In addition to familiar licenses, IDW has a number of creator-owned titles.



6. WYNONNA EARP

A creator-owned series by Beau Smith about the present-day descendant of the lawman Wyatt Earp, who fights monsters, zombies and vampires. Recently became a TV series.



7. BACK TO THE FUTURE

One of IDW's top sellers, involving the movie franchise's original creator and screenwriter, Bob Gale. Explores alternate timelines and untold stories of the characters.



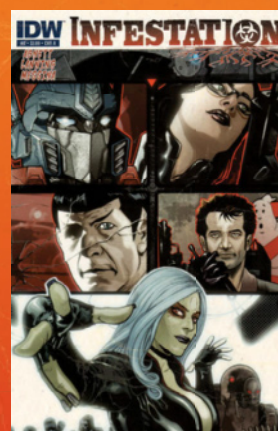
8. TRANSFORMERS VS. GI JOE

Set in a separate reality to the official continuity of both franchises, this series recently came to an end. The storytelling and art gave it a distinctly Silver Age feel.



9. 30 DAYS OF NIGHT

The first comic-book series ever from IDW, which later became a movie. Several follow-ups have been published over the years, including an X-Files crossover.



10. INFESTATION

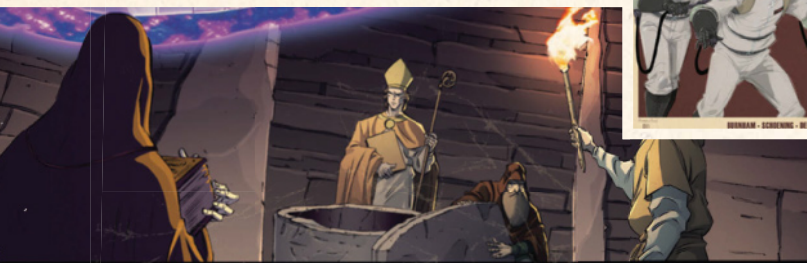
This occasional miniseries involves a zombie virus with the power to cross worlds – bringing several IDW properties, such as *Ghostbusters* and *Star Trek*, into the same story.



A recent title has been *Back To The Future*, which continues the adventures of Marty and Doc Brown.



While the movie reboot took a different direction, IDW follows the original Ghostbusters.



➤ such as *24* and *The Shield*. There was some interest from videogames companies too, so *Metal Gear Solid* was probably around that time, as was our first movie licence, *Underworld*."

With the nature of IDW's core business

changing, two of its original founders found the shift uncomfortable. "IDW was transitioning from a creative service company to a publishing company probably around 2004-06," Adams explained to *Comics Beat* in 2014. "Two of the partners, Alex Garner and Kris Oprisko, I think frankly weren't all that interested in being involved in publishing, so we decided to figure out a way for them to sell what they owned in the business so they could move onto other things. We met the folks at IDT [a telecommunications company], and at that time we sold them half of the business. Over time they bought out Kris Oprisko completely. So IDT owned 75 per cent, and Robbie Roberts [now executive vice-president] and I owned 25 per cent."

Another personnel change involved appointing Chris Ryall as the new editor-in-chief. "He really brought his vision to the publishing," Adams told *Comic Book Resources*. "Chris is one of the smartest people I've ever met; he just knows how to get stuff done. When he came on board, he was really pushing me to build the business; and was really the driving force between us going after *Transformers* as a licence. If you look at that transition from creative services to becoming a publishing company, and then a bigger publishing company, that key hire would be Chris Ryall."

Ryall had previously worked for filmmaker Kevin Smith creating online content, but was encouraged by Steve Niles to join IDW. One of the first licences he became involved with was *Angel* from *Buffy The Vampire Slayer*, who also had his own spin-off television show. Both had been cancelled years earlier, but maintained a loyal following. There was interest in producing comic books that continued their story, and the idea of an *Angel* series attracted input from an

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TED ADAMS

unexpected source – *Buffy*'s creator, geek royalty Joss Whedon.

Writer Brian Lynch, who worked with Ryall for Smith, initially wrote a *Spike* miniseries, which he mentioned to Whedon when he happened to bump into him at a restaurant one day. As he explained to *Paste* magazine: "While Dark Horse was reviving *Buffy*, they kind of let *Angel* slip and didn't want to do anything in it... [After telling Whedon about *Spike*] I get an email from Chris telling me Joss loved the book, and that I had an ear for the characters, and that he wants to do an official, canon *Angel* book with me."

Not a bad name to have involved with the company, and those robots in disguise were the next on the list. IDW acquired the *Transformers* licence just before the first movie came out, hiring long-time series writer Simon Furman to craft a rebooted *Generation 1*-type continuity. It launched in January 2006, leading to various miniseries and ongoing titles, which continue to this day. "*Transformers* was our first huge licence, and led to us publishing all of Hasbro's comics, including *GI Joe*, *My Little Pony*, *ROM* and *Micronauts*," says Adams. "Over the years we've been in business, we've added a number of other properties to our portfolio, and we're in a fortunate position that all of the major licensors want to work with us."

Even Disney handed over some of its characters over to IDW, which may seem an unlikely arrangement given that Disney owns Marvel Comics. "We actually acquired the rights for the Disney characters we publish – primarily Mickey Mouse, Donald Duck and Uncle Scrooge – long after Disney had acquired Marvel,"



Adams adds. "I can't speak for Marvel or Disney, but around that time we'd had a lot of success with our *My Little Pony* comics, and they may have realised that the kids' comics space is one where IDW has prospered."

Adams has a rule that IDW will only take on a property if somebody in the editorial team is excited about it. Judging by all the titles being worked on currently, they are clearly excited about a lot. "Because we've been doing licensed comics for a long time and been in business with the same

licensors for many years, we have a short hand with most of them."

So how does it work with the creator-owned titles, where artists or writers take the spotlight rather than toys or movie franchises? Adams always speaks highly of *Locke & Key*, the Eisner-award-winning five-year epic written by Joe Hill and drawn by Gabriel Rodriguez, which he calls the definitive creator-owned series.

Like *30 Days Of Night*, *Locke & Key* drew interest from film and TV companies, and was eventually made into a pilot for Fox, but sadly never picked up. Recently, Hill revealed that he is pitching the idea to other networks and streaming companies. "Our creator-owned deals are pretty straightforward," says Adams. "The creator co-owns the property with IDW. If ancillary projects happen – TV and movies being the biggest opportunities – the money is split between IDW and the creators."

The current IDW setup, however, shows that there is more to the company's publishing business than comic ➤

FRIENDLY RIVALRIES

How IDW publishes work by Marvel and DC

You only have to look at the amount of licences held by IDW to see how well it works with different companies, and this extends to rival comic-book publishers. Since 2010, IDW's Artist's Edition line has released hardcover reprints of classic works from Marvel, DC and others, but with a difference. This unique series presents full-size scans of the original art boards, letting fans really study the pencil marks and inks up close – even the correction marks. Joe Buscema's *Silver Surfer*, Jack Kirby's *New Gods* and Al Williamson's *The Empire Strikes Back* are just some of the titles currently available as part of this award-winning series.



An early success for IDW was *Angel*, with input from *Buffy* creator Joss Whedon.





A movie based on IDW's first comic, *30 Days of Night*, was released in 2007.

**"30 DAYS OF NIGHT
TANKED... WE ONLY
SOLD 4,000 COPIES
OF ISSUE #1"**

STEVE NILES

books. "I believe our first imprint was the Library of American Comics, and through that we publish classic American newspaper strips in chronological order," says Adams. "The line now includes around 130 books, with *Spider-Man*, *Batman*, *Dick Tracy*, *Terry And The Pirates*, and many more.

"That's headed up by Dean Mullaney, who also started the EuroComics line for us just recently. This brings some of the best comics from other countries to an English-speaking audience. So far we've published Hugo Pratt's *Corto Maltese* and Carlos Giménez's *Paracuellos*.

"So while Dean's focus is classic comic strips, we have Craig Yoe looking after classic comic books. His line, *Yoe Books!*, is published by us. That includes Bud Sagendorf's *Popeye* comics, which we've been publishing for over four years, as well as things like *Haunted Horror* and *Weird Love*. These are all collected in beautiful hardcover editions, with features on the various creators. There are other great books in the Yoe line – *Ditko's Shorts*, *Felix The Cat Paintings*, and many more.

"And then a line we're well known for is the *Artist's Editions*, where we reproduce original comic art at the size it was drawn, in a way that makes it look like it just came from the artist's drawing table. We've reproduced some of the greatest comics of all time in this way, such as Will Eisner's *The Spirit* and John Romita's *The Amazing Spider-Man*... the list goes on.

"We've also got our *Micro Comics Fun Packs*, where we present a mini comic with stickers and trading cards, those sorts of things, and we've done that for *My Little*



Pony, and also *Star Wars* and *The Avengers* for Marvel. We've produced art books for the likes of George Perez and Jim Starlin too, and a couple of years ago we purchased Top Shelf Comix, so we're handling their books as well – like the third volume of Congressman John Lewis's *March*, out this summer."

Adams pauses to consider if he has left anything out, before admitting that this is only a snapshot. Things move fast. As well as remaining as CEO, Adams reveals that he has just taken over the same role in the public company that owns the controlling interest of IDW, so apologies if he is distracted and missed anything out.

Apparently there may be one or two things. "Two big growth areas for us are IDW Games and IDW Entertainment," Adams reveals. "The games division has a very nice portfolio already, and on the other side we intend to develop and finance TV shows – our first is on the air right now in the US, based on one of our titles, *Wynonna Earp*."

There is a lot to reflect on in the short space of just 17 years. IDW has been responsible for many comic books, licences, awards, creators and books, with TV and film the next likely step. Involved with some of the best movie franchises, TV and toy lines in geekdom, with permission to reprint great works from Marvel, DC and throughout comic-book history, is there a better company to work for? As a child of the Eighties, it would be hard to disagree.

For more information on their titles, visit www.idwpublishing.com.

EVOLUTION MEETS REVOLUTION

IDW's next crossover will
kickstart a new phase

It's the kind of storyline you always dreamt of as a kid, and maybe even acted out with the contents of your toybox, but now *Revolution* is coming from IDW as a five-issue biweekly event series, starting in September. Basically, it brings together all of the company's Hasbro licences for one huge story, including *GI Joe*, *Transformers*, *Micronauts*, *ROM*, *Action Man* and *MASK*. Each associated ongoing series will also have a *Revolution*-themed one-shot, with the idea echoing a move by Hasbro and Paramount Pictures to create a connected live-action universe with the same properties. Following *Revolution*, each title will relaunch with a new issue one and status quo.





IDW's big crossover this year is *Revolution*, which brings together all of its Hasbro properties.



FLASHBACK



LABYRINTH: 30TH ANNIVERSARY

BRIAN HENSON, THE VOICE OF HOGGLE AND SON OF DIRECTOR JIM HENSON, SPEAKS WITH SCIFINOW ABOUT HIS MEMORIES OF WORKING ON THE TIMELESS FANTASY CLASSIC...

WORDS JAMES CLARKE

At a crisis point for Sarah (Jennifer Connelly), the teenage hero of *Labyrinth*, we see a chair being thrown against a mirror. The mirror smashes, and a very pretty illusion gives way to a tough-as-nails reality. It's a moment that captures much of the film's essence.

Celebrating its 30th anniversary this year, the Jim Henson-directed *Labyrinth* explores how our imaginative lives and the rich rewards of fantasy might put us better in touch with reality. That's the creative vibe driving the movie's story, in which the lost and the lonely group together as Ludo, Hoggle, Ambrosius and Sir Didymus come to Sarah's aid in her quest.

Released in the US on 27 June 1986, and in the UK on 28 November the same year (imagine waiting five months now for a major genre film release to cross the Atlantic), *Labyrinth* has become a genuine cult classic. Perhaps not even a cult classic, actually. Simply... a classic. It was one of a number of UK-shot films from the Eighties that vividly put high fantasy on the big screen, standing in such company as Matthew Robbins and

Hal Barwood's *Dragonslayer*, Ron Howard and George Lucas' *Willow* and Ridley Scott's *Legend*.

For the generation that first saw *Labyrinth* on its original release, watching the film now provides a cinematic jolt that routes them straight back to their own youth. For 21st century viewers, in an era where fantasy movies are a much more familiar presence, seeing *Labyrinth* for the first time is a signpost to a pre-digital world of fantasy filmmaking that is now truly of another era.

Conjuring Labyrinth

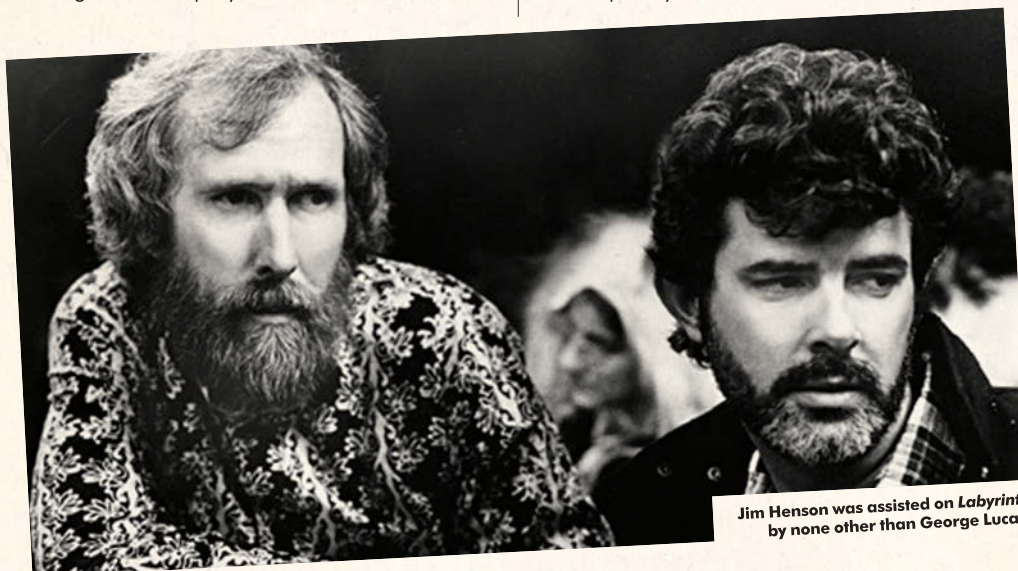
As the mid-Eighties came into focus, Jim Henson already had experience on puppet-based productions, producing *The Muppet Movie* and directing *The Great Muppet Caper*. In 1982, his first non-Muppet feature film, *The Dark Crystal*, had been released, and Brian Henson recalls of his father that during work on that project, "He wasn't that excited about another Muppet movie." Clearly, this was the first step in a very different creative journey Jim was embarking on.

The Dark Crystal was a pretty sombre adventure piece in which no human performers appeared. In that regard it was quite startling and, for some audiences perhaps, took some adjusting to. However, the film unquestionably endures: it continues to run on TV, mesmerising new fans who revel in its total otherworldliness. "*The Dark Crystal* was received as very dark and very scary," Brian recalls, "and my dad had done that deliberately." This pioneering venture had been just a little too otherworldly for many audiences back in the early Eighties, and Brian recalls when his father began conjuring a follow-up to *The Dark Crystal*, he recognised people wanted "some of the whimsy and music from the Muppets. For me, that was very exciting." He makes the point, too, that his father wanted a follow-up to *The Dark Crystal* to combine "fantasy and darkness with absurdity and music."

Approaching the Labyrinth

Development on *Labyrinth* began in March 1983, just a few months after the original North American release of *The Dark Crystal*, when Jim, writer Dennis Lee and conceptual designer Brian Froud had their first meeting about the film and what it could be. Jim's earliest notes from this phase include possible titles for the movie, including *The Maze*, *The Labyrinth Twist* and *The Tale Of The Labyrinth*. His notes even included a doodle showing the geometric form of a labyrinth, comprising the body of a not-too-scary-looking creature in the classic Henson style.

In June 1984, Jim met with singer David Bowie (who had already starred in films like *The Hunger* and *Merry Christmas*, Mr Lawrence, and performed in *The Elephant Man* on stage) for an initial conversation about his potential involvement in the film. Of Jim's search for just the right performer to portray *Labyrinth*'s nemesis the Goblin King, Brian notes, "When my dad was going to cast Jareth, I was 23. So when it came to casting he was very tapped into me, saying 'Well, who would you want to see?'" The choice was obvious: ➤



Jim Henson was assisted on *Labyrinth* by none other than George Lucas.



LABYRINTH

FLASHBACK

"TO HAVE DAVID
BOWIE PLAYING
THE ROLE WAS JUST
EXTRAORDINARY"

BRIAN HENSON

DANCE, MAGIC DANCE!

OTHER JOURNEYS INTO THE LABYRINTH

If you're not able to sit down and watch the movie again, a welcome alternative is to let your imagination wander with a listen to the film's soundtrack, which comprises both David Bowie's songs and Trevor Jones' score. Then, too, David Bowie's original single for the film's theme song *Underground* features a range of variations on the song. Check out the music video, too, which uses animation to bring the idea of the song to the screen.



If you want to read your way back into the *Labyrinth* then there's plenty to enjoy. First off, there's the soon-to-be-published *Jim Henson's Labyrinth Tales* and, from its initial publication in 1986, a collection of Brian Froud's concept art for the film was published as *Goblins Of The Labyrinth*.

In the summer of 1986, when the film was originally released, Marvel Comics published a four-issue adaptation of the film, and this set made a welcome companion to the novelisation of the film that had been written by ACH Smith. Also, starting in 2006, Tokyopop began publishing a series of graphic novels entitled *Return To The Labyrinth*.

If any further indicator of the film's status as a classic were needed, this is a good one: over the last few years a number of *Labyrinth*-themed masked balls have been held around the world, bringing the fantasy right into reality.



Jennifer Connelly was just 14 when she was picked to play Sarah.



The set design still amazes even today.



David Bowie was at the top of Brian's wish list for Jareth.

➤ David Bowie. Brian remembers thinking, "To have the most glamorous rock-and-roll superstar playing the role is just extraordinary." He succinctly and warmly recalls the spirit of collaboration between his father and Bowie: "They worked so wonderfully together."

As his father went about recruiting his core creative collaborators, he also engaged the input of George Lucas, with who he had previously worked in the development of Yoda for *The Empire Strikes Back*. In September 1984, Henson and Lucas met to discuss *Labyrinth* at Skywalker Ranch, and Lucas would be credited as the executive producer on the film.

By late 1984, test shoots and casting for the film were underway, and in January 1985, Jennifer Connelly was cast as Sarah. Bowie, enjoying a surge of mainstream pop success at the time, once again met with Jim in February 1985, and within a week of that the deal for Bowie was made to star in the film. As the production's casting process unfolded, puppets and sets (designed by Elliot Scott) were being fabricated and everything moved towards 15 April 1985, the day on which principal photography began at Elstree Studios, home to the likes of *Star Wars*, *Raiders Of The Lost Ark*, *Return To Oz* and many more.

With a screenplay written by Monty Python's Terry Jones (and an uncredited Laura Phillips), working from Dennis Lee's novella that had been developed from the initial story meetings a couple of years before, *Labyrinth* was a high-profile release for Henson in the summer of 1986, when *Aliens* rampaged across cinema screens with *Big Trouble In Little China*. While those films

skewed towards older audiences, *Labyrinth* was distinctly fashioned for younger viewers.

Remembering his route into working on *Labyrinth*, Brian recalls, "As a kid I was always most interested in radio-controlled puppets: that was sort of the thing that excited me; the more special effects kind of thing." Henson then offers a timeline for his connection to the UK film industry, remembering, "I went over to London when I was 20. I worked on *Return To Oz* and *Santa Claus: The Movie*. So I basically started working up my own career as an animatronic puppeteer. Then, when my dad was going to put together *Labyrinth*, I came into it with the British industry, and that put us [father and son] in a nice, professional relationship."

In the Labyrinth

Of his particular contribution to the production of *Labyrinth*, Brian recalls of his father, "He asked me to coordinate all of the performances. I'd work from the camera backwards: how are we going to shoot the characters and perform? That would inform the building of the puppets."

Brian's key character performance for *Labyrinth* was Hoggle. Of the character, who becomes Sarah's sidekick on her adventure, he explains, "With Hoggle, initially I was just figuring out how all of them would shoot, and then I was, I guess, one of the most technically adept, so my dad suggested I head up the Hoggle team. It was a five-person team on Hoggle: four on the face, and one inside." While Brian could



All the various puppets were designed by Elliot Scott.



Brian Henson (right) also took on vocal duties for Hoggle (above).



improvise aspects of the performance, the team on Hoggle had to work in concert. "Your performance shifts by the others around you," he notes.

Initially, Hoggle was to have been voiced by an actor during production. When that approach didn't work out, Jim decided that Brian would voice the character. Hoggle would then be re-voiced in post-production. That never happened, however, and it's Brian's voice that remains. Of his fascination for Hoggle, he recalls, "The idea of the curmudgeonly old character who embodies regret was just a very interesting stretch."

Labyrinth marked a key moment in the evolution of animatronic character creation for the screen, and Jim and his team of puppetmakers and performers had been vital to that development of technology in service of creativity. *Labyrinth* combined highly nuanced puppetry technology with puppet characterisations rooted in an old-school simplicity. Speaking of the film's puppetry challenges, Henson notes that there were "several very complicated sequences." He zeroes in on a particular sequence: "The Fireys: that was so all-consuming. That was the toughest sequence."

Henson also notes that the Fireys scene was only trumped by a fleeting shot that required some heavy lifting in terms of its concept and realisation. "For me, the most challenging was the Shaft of Hands, because as soon as Terry Jones wrote it, my dad and I spent hours in my dad's living room in front of a floor-to-ceiling mirror." Henson recalls the creative issues to be resolved in bringing the Shaft of Hands to life, remembering that Henson – father and son – thought: "'This is impossible'. We had to come up with a whole coded sequence; every hand had to look the same." The Shaft of Hands

comprised 75 puppeteers and 200 foam rubber hands.

Remembering the good vibes on the set of *Labyrinth*, Brian happily remembers, "It was a lot of fun, because every time Jareth went to confront Sarah, Hoggle was there." He describes how "some of the most intimately performed sequences" focused around Jareth, Sarah and Hoggle sharing the screen. "I loved working with David Bowie," Henson adds. "He was such fun. He loved to make everybody laugh, which was sort of the way my dad worked. Those London crews were his hometown boys. For David, I think it was like, 'I'm home.'"

Out of the Labyrinth

Key to the promotion of the film on its original release was the collaboration between Jim Henson, Bowie and Lucas. Of Jim's work with Lucas, Brian notes, "My dad had a lot of respect for George. George got more involved with the editing than the shoot." Certainly, the film is marked by a very effective fusion of lyricism and of faster-paced action that's so indicative of Henson and Lucas' respective storytelling styles.

With *Labyrinth* being so fully realised, Jim recognised that there was an opportunity at hand to maximise the puppet and animatronic talent and potential that was now centred in London, and that had brought *The Dark Crystal* and *Labyrinth* to life. Brian recalls, "My dad made *The Dark Crystal*, and it took him many



Sir Didymus was just one member of Sarah's merry band.



Ludo was another product of Jim Henson's Creature Workshop.

years to pull together all of those talented artists. The shop was across the road from my dad's house. When we pulled them back together for *Labyrinth*, you could see him thinking, 'I would like the Creature Shop to be an ongoing enterprise'. And we held the shop together." The first project that *Labyrinth*'s animatronic achievements led to was *Dreamchild*; the brilliantly conceived adaptation of *Alice In Wonderland* for which the Henson Creature Shop created and performed the Gryphon, the Mock Turtle, the Mad Hatter, the March Hare and the Caterpillar.

Such are the glories of the film's animatronic creations that *Labyrinth* isn't always recognised as a movie that played its part in marking the bridging moment between practical and digital visual effects in genre filmmaking. The movie begins and ends with an owl in flight – in both instances, the owl was digitally rendered by Digital Productions.

Legacy of Labyrinth

Considering why the film has continued to resonate, Brian, with a clear sense of satisfaction, observes, "I think it's a great fantasy story that can be very personal for women who watch it, but can be extremely engaging for men who watch it. We were revisiting the fantasy realm, and bringing in whimsy. I often say 'It's a great movie on the first viewing, and on the second viewing it gets even better.'"



Labyrinth: 30th Anniversary Edition will be available to buy from 19 September in Blu-ray and Steelbook form, distributed by Sony Pictures Home Entertainment.

INTERVIEW

DAVID PROWSE ON DARTH VADER

STAR WARS DOCUMENTARY I AM YOUR FATHER LETS DARTH VADER HIMSELF, DAVID PROWSE, REVISIT HIS DEFINING ROLE AS THE ULTIMATE VILLAIN. HE REFLECTS WITH DIRECTOR MARCUS CABOTA ABOUT RETURNING TO A GALAXY FAR, FAR AWAY...

WORDS OLIVER PFEIFFER

While many associate Darth Vader with the menacing tones of James Earl Jones, it's easily to overlook David Prowse, the man whose formidable and imposing stature gave the Dark Lord of the Sith his terrifying grandeur. We spoke to him and co-director Marcus Cabota about bringing the icon to life...

What was Darth Vader's suit like to wear, and was it easy to maneuver in it?

David Prowse: The suit was made to measure, so it fitted perfectly, but the helmet was the biggest problem, as it was miles too big. When I moved my head it didn't move. But George [Lucas] said it was perfect, so they padded it inside, and of course as a result it got very hot and sweaty. Then they could see my eyes, so they changed the opaque lens to amber, but as a result I couldn't see out of it.

How important was getting the body language right? Did you do any preparation for the role?

Being a body-builder, body language was something that you're always very conscious of anyway. I knew how to hold myself and walk around in a certain way. The hardest part was learning my lines. I had no methods for preparation; I just learnt the script. I knew this was a real baddie, so I used my own stride to a certain extent, but I used it more purposefully. In the first scene I did, where I walked down the corridor, I really strode out, and they told me, "You've got to slow down!" as the camera couldn't keep up with me.

What was it like working with the great Alec Guinness as Obi-Wan Kenobi?

Well, we used to sit and chat quite briefly on the set and practice our lightsaber sequence. Alec never wanted to discuss the film with anyone. He was at the National Theatre once, and a person from the audience asked him something about *Star Wars*, and he just said, "Next question please!" When I saw that his memoirs had been published, I wondered whether he had mentioned me, and looked in the index. I saw 'Dave Prowse', and I went to the page. There was one line, and it said: "Had lunch with David Prowse today, a giant of a man who will be playing Darth Vader. I fear he is not an actor!" [laughs]

How did working with George Lucas compare with Irvin Kershner on *The Empire Strikes Back*?

You couldn't get two more different people. George



The documentary saw Prowse re-shoot the final scene in *Return Of The Jedi*.

"THEY WENT OUT OF THEIR WAY TO AVOID WORKING WITH ME"

DAVID PROWSE

Prowse has had minimal contact with the *Star Wars* crew in recent years.

Lucas didn't really talk to you, but with Kershner you could sit down and talk to him about anything. With Richard Marquand [director of *Return Of The Jedi*] there was no contact... They went out of their way to avoid working with me. I did very few of the scenes.

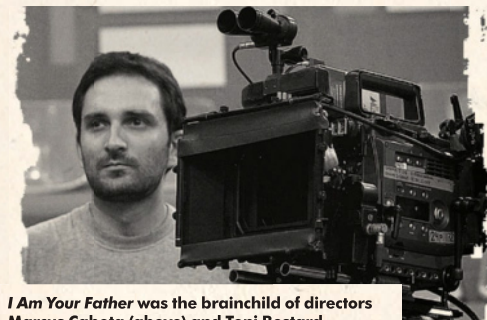
But Vader has such a presence throughout *Return Of The Jedi*. How did that work?

Well, they used footage left over from the previous film and edited it in there. I did the scene where I throw the Emperor. Apparently I had said something to the press about the ending of the film – which I hadn't – which upset Lucas, and so that's why I was involved very little.

To date, Vader was last seen embodied by Hayden Christensen in *Revenge Of The Sith*. Would you return to don the mask again?

Well, I was never asked, but I actually tried very hard to get in touch about returning to the role after I heard Darth Vader would be unveiled in [Episode III]. I thought they needed someone to give the character that bulk and powerful presence. But when I phoned there was no interest whatsoever. They told me some story that Hayden Christensen had it in his contract that when Anakin turns to Darth he would play him. I stood almost seven feet tall in the costume, and it was a very impressive character with presence, but I felt that was diminished in the prequel. I also felt the part where Anakin ultimately transforms into Vader was too much like Frankenstein to convince.

When did you realise that David Prowse would make a great subject for a documentary, and how happy was he for you to go ahead with it?



I Am Your Father was the brainchild of directors Marcus Cabota (above) and Toni Bestard.



Marcus Cabota: Myself and [co-director Toni Bestard, pictured left] were dining together when we started talking about *Star Wars*. I don't know how, but we ended up talking about Darth Vader. We both knew who David Prowse was, but wondered if other people did. We discovered that no one had ever done a documentary about him, so the next day we started writing the script.

How did you come up with the idea of reshooting the Vader unmasking scene from *Return Of The Jedi* with Prowse replacing original actor Sebastian Shaw?

It came out in one of our brainstorming sessions. We knew that the film needed a leitmotiv, and this was ours!

Unfortunately you weren't given permission by Lucasfilm to include the alternative unmasking scene in your doc. How did it go, and what was the feedback you received like?

The feedback was very positive. Most of the 'congrats' went to David Prowse himself, who basically did the entire job. He was very happy with his performance, but most importantly he was happy to finally shoot that missing scene for his filmography.

How disappointed were you at not being allowed to include it in the documentary?

At the beginning we were very disappointed. It was a rough time, and we thought we didn't have an ending for the film, but finally we realised that it was a great ending. It gives a little bit of mysterious hype!

Do you feel you've achieved your goal in giving recognition to the man behind the mask?

Personally I think we did. Having the real Darth Vader finally shooting that scene was an achievement not only for us, but also for all the crew involved in the film.

Will we see the re-shot Vader death scene?

We don't have the footage ourselves. It's locked somewhere in the producer's office, totally hidden from the world to avoid possible charges.



I Am Your Father: A Star Wars Documentary will be available to watch later in the year.

WE REMINISCE ABOUT THE CULT 1985 COMEDY WHILE EXPLORING ITS LEGACY, SCOTT HOWARD'S TRANSFORMATION FROM ZERO TO HERO TO ZERO AGAIN, AND WHY WE ALL NEED TO TAKE A LEAF OUT OF HIS BOOK AND START EMBRACING OUR WEIRDNESS...

WORDS POPPY-JAY PALMER



Film

RUNNING TIME:

91 minutes

RELEASE DATE:

23 August 1985

DIRECTOR:

Rod Daniel

WRITERS:

Jeph Loeb,

Matthew Weisman

CAST:

Michael J. Fox,

James Hampton, Scott

Paulin, Susan Ursitti, Jerry

Levine, Jay Tarses

About

Scott Howard is a regular all-American teenager with regular all-American problems; his school basketball team keeps losing, his peers think he's a dork, and the girl he likes doesn't seem aware that he exists. But Scott's life begins to turn on its head when his voice starts changing, he grows hair all over his body, and his teeth turn into fangs. He's a werewolf. With a fear of further rejection, Scott tries to keep his new life secret. When the wolf accidentally comes out to play at a basketball game, Scott becomes more popular than he's ever been. But these things always come at a price...

TEEN WOLF

The year is 1985, and Michael J Fox is hot shit. After the release of a little film called *Back To The Future*, Fox is catapulted from just a regular guy to one of the coolest, most famous Canadians on the planet. He's a superstar, a heartthrob and a geek icon, and everyone wants to be him. Hoping to capitalise off *Back To The Future's* popularity, Atlantic Entertainment Group released another genre comedy called *Teen Wolf*, starring Fox as all-American teenager Scott Howard. You may have heard of it.

Scott Howard is the polar opposite of Marty McFly. He's not extraordinary or charismatic, and he doesn't stand out from the crowd. He's just a regular high-school kid with regular high-school problems – at least at first. However, as painfully average as Scott is, we could all still learn some valuable life lessons from him.

Things finally start to get interesting for Scott when his body begins to change. His voice gets deeper and he grows a lot of hair. But it doesn't stop there. His hands become unusually hairy, and steely claws start to sprout from his fingertips at the most inconvenient of times. Unsure what to make of it all, Scott considers quitting the school basketball team, but Coach Finstock isn't having it. Everyone goes through changes, after all. There's no reason why they should stop you doing something you love, something that helps you stand out.

"A kid came to me much the same way you're coming to me now, saying the same thing that you're saying," says Coach Finstock as Scott tries to quit the team. "His mother was a widow... scrubbing floors. She had this pin in her hip. So he wanted to drop basketball and get a job. Now these were poor people, these were hungry people with real problems."

"What happened to the kid," asks Scott. "I don't know," says Finstock. "He quit. He

was a third stringer, I didn't need him."

This admission hits Scott hard. The claws, involuntary growling and excessive body hair keep making it more and more difficult to play basketball, but he doesn't want to be cast aside. He doesn't want to become even more of a nobody than he already is. Without basketball, he's another teenager in another town doing nothing with his life. He needs to keep his head down so no one notices the claws, while also standing out from the crowd, at least until all these weird changes subside. It's a delicate balance, but he can handle it. Probably.

Scott's plan goes well for all of a couple of hours. Suddenly, he's rushing out of Maths so his classmates don't hear him howling. Then he's storming away from a house party after accidentally scratching up his childhood friend Boof's back during *Seven Minutes in Heaven*. Hurrying home and locking himself in the bathroom, he has a bit of a crisis. Surely not all teenagers go through this. Surely there's something very, very wrong.

His suspicions are confirmed over the bathroom sink, when his teeth lengthen into pearly white fangs, his brow doubles in size before his eyes, and hair begins to sprout all over his pre-beard teenaged face. He's a werewolf. Hysterical, he's forced to conclude that it wasn't just puberty that hit him; he's an actual, bona fide freak. Becoming a werewolf was just the final proof he needed.

Fortunately for Scott, he can turn back into a human whenever he wants. Something has to get him worked up before he transforms into the wolf. Ashamed, he attempts to hide his new identity from his peers. He's already seen as a bit of a dork. Claws, fangs and a full of hair aren't going to help matters. He confides in his best friend, Stiles, who is weirdly unfazed by it all, but Scott makes him promise not to tell anyone. He can't have the whole school finding out how much of a freak he really

Scott Howard panics when he starts noticing changes.



The Beavers rarely won games before the Wolf.

"EVERYONE
GOES
THROUGH
CHANGES,
AFTER ALL"

The Howards make up a
long line of werewolves.

CLASSIC QUOTES

**"NO ID, NO GODDAMN
BEER. CAN'T YOU GET
THAT THROUGH YOUR
THICK SKULL?"**

CLERK

**"THE IRS IS COMING DOWN ON ME
LIKE IT'S SOME PERSONAL VENDETTA
AGAINST BOBBY FINSTOCK"**

COACH FINSTOCK

**"LOOK AT THE
SNEAKERS THOSE GUYS
ARE WEARING. IF OUR
GUYS HAD SNEAKERS
LIKE THAT, THERE'S NO
TELLING WHAT THEY
COULD DO! "**

COACH FINSTOCK

**"SOMETIMES IT SKIPS A
GENERATION"**

HAROLD HOWARD

**"IT DOESN'T MATTER HOW
YOU PLAY THE GAME, IT'S
WHETHER YOU WIN OR
LOSE. AND EVEN THAT
DOESN'T MAKE ALL THAT
MUCH DIFFERENCE"**

COACH FINSTOCK

**"SERGEANT, BURN THE
FIELDS AND WHEN
YOU'RE DONE WITH THAT,
BURN THE HOUSE! "**

SCOTT HOWARD

**"YEAH, I SAW, UNLESS THAT
WAS ANOTHER WEREWOLF
DOING A HEADSTAND ON
TOP OF STILES' WOLFMOBILE
AND MAKING A FOOL
OF HIMSELF"**

HAROLD HOWARD

**"I'VE HANDLED YOUR KIND
BEFORE. YOUR MAMA USED TO
STEAL CHICKENS OUT OF THE
BACKYARD UNTIL I BLEW HER
HEAD OFF WITH A SHOTGUN"**

MICK

Suddenly, Scott becomes the
most popular kid in school.



Pamela starts to notice Scott and his new-found talents.

is. With the wolf under control, it's all going okay for Scott. Until it finally happens.

When his next game comes around, the Beavers are losing badly. Only a miracle can help them now. Trapped under a pile-up on the court, Scott is more stressed than ever, and the miracle appears from nowhere in the form of the Wolf. The pile-up parts, startled and confused, as the Wolf stands, ball still in his paws. The crowd is silent. Everyone holds their collective breath. Realising there's nowhere left to hide, Scott makes a spur of the moment decision: he decides to keep playing. He decides to embrace the Wolf. He saunters up to the hoop. No one stops him. He shoots and he scores. The crowd goes wild. He's a hero.

After that game, being the Wolf is no longer a curse; it's a blessing. He's finally cool. He's strutting down the school corridors in a Letterman jacket and shades, letting his wolf hair hang loose. He's high-fiving strangers, sassing teachers and partaking in casual dance-offs. His crush, Pamela Wells, finally asks him out. Life is finally good. He should have succumbed to the Wolf a long time ago.

"IF THERE'S ONE LESSON WE CAN LEARN FROM TEEN WOLF, IT'S THAT YOU HAVE GOT TO LET YOURSELF BE YOURSELF"

As well as being super cool and the object of everyone's envy and affections, Scott finds that he's suddenly amazing at basketball. He was okay before, but now he's winning games and wiping the floor with the other team. The school sees him as an asset and a hero, and he kind of agrees with them. For the first time since he started 'changing', he actually likes himself.

But it soon becomes clear that almost everyone values his basketball skills above all else. It's great that they're embracing the Wolf like Scott has, but it's all very artificial. What's the point of everyone liking him and cheering him if they're only liking and cheering a skill that isn't really his? Is it worth constantly living as the Wolf when the Wolf isn't the real Scott Howard? No, he concludes. No, it's not. Through hogging the ball on the court, and hogging the

limelight everywhere else, it doesn't take long for Scott to completely alienate the rest of the team. Even Boof, who has had a secret mega-crush on Scott for, like, ever, starts to pull away from him. Frankly, he's being a dick. The Wolf has to go.

If there's one lesson we can learn from *Teen Wolf*, it's that you have got to let yourself be yourself. Not everyone is clever. Not everyone is good-looking. Not everyone is funny or popular or good at sports. But not everyone needs to be. You need to take time to find out what makes you you. Scott attempts to do exactly that.

Realising that the Wolf isn't really him, he starts to distance himself from it. He quits the school play (in which he had a bit-part as a wolf in uniform), and he starts showing up to basketball practice as regular, hairless Scott Howard. Sure, people are pissed



Scott's best friend Stiles tries to capitalise on the Wolf.

TRANSFORMATION STATION

The best changes

EDDIE QUIST IN THE HOWLING



1 Quist's transformation from man to werewolf was a slow burner compared to some, but it was also gross, intense and mesmerising.

EVA ERNST IN THE WITCHES



2 It may have been a kids' film, but the horrifying striptease that led to Anjelica Huston becoming the Grand High Witch messed us up.

WIKUS VAN DE MERWE IN DISTRICT 9



3 Sometimes, creature transformations can be emotional, as proven by Wikus slowly morphing into a prawn in *District 9*. Oh, how we wept.

off – they’ve come to expect the Wolf – but Scott stands his ground. If he’s going to do anything, he’s going to do it as his plain old boring self. The Wolf might be cooler, more popular, and better than him in every way, but it’s also not really him at all. It’s a character created by the expectations of his peers, teachers and friends, and it’s kind of becoming a pain in his ass.

The end of the film is predictable; Scott wins a championship game and gets the girl as himself, and everyone finally accepts him for what he was before the Wolf. But the end doesn’t really matter at this point. He could have lost the game and stayed single until college graduation, and the result would have been the same. What matters is the journey. As the credits roll, Scott is back at square one. But this time, he actually knows just how awesome he is.

As well as being funny, inventive and just the right amount of shitty, *Teen Wolf*



is relatable. The werewolf part might be ridiculous, but Scott’s experience of finding himself is something we all eventually struggle with. We’ve all had, or will have, that moment where we have to step back and ask ourselves ‘who am I right now, and who do I want to be?’

We’re all just average until we’re not. Sometimes the transition from average to extraordinary comes in the form of change, mixing things and finding out what you’re capable of. Other times, it comes from accepting yourself, standing up and shouting, “This is me! I am awesome! If you don’t like it, I don’t give a shit!” Whether you’re a werewolf or just an average kid, you’ve got to embrace your weirdness. Fly that flag unashamedly until your final breath. ☞



Teen Wolf is out now on DVD and Blu-ray.

WATCH FIRST



AN AMERICAN WEREWOLF IN LONDON (1981)

A lot more sinister than *Teen Wolf*, but they still share similar tropes.

WATCH NEXT

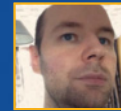


TEEN WITCH (1989)

This coming-of-age fantasy flick was marketed as a female version of *Teen Wolf* and starred Robyn Lively.

YOUR TAKE ON THE CLASSIC

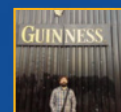
WHAT YOU THOUGHT @SCIFINOW



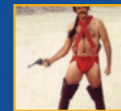
“They don’t make ‘em like they used to. Completely bonkers but just downright fun. So Eighties.” @Captain_Revo



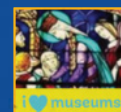
“I saw it in the movie theatre twice in 1985. I was 11 and had a total crush on Michael J Fox after *Back To The Future*.” @JenM512



“I was the perfect age to enjoy it. But once you’re not a teenager anymore, it’s just too dumb...” @sergiviciana



“A sci-fi horror teen comedy that ends up as a basketball movie! So Eighties!” @GeekMoviesps4



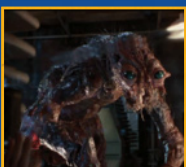
“Saw it when it was released, but it didn’t leave much of impression. Unlike the *Howling*, it felt sanitized, tepid and lacked an invention factor.” @morangles

Pamela’s boyfriend turns on Scott at the school dance.



Scott finally kisses Boof (Susan Ursitti) as himself.

SETH BRUNDLE IN THE FLY



4 Over the course of the film, dashing Eighties Jeff Goldblum slowly transforms into a hideous, sweaty, vomiting fly, and it’s brilliant.

VANCE NORRIS IN THE THING



5 It’s hard to watch this iconic scene without retching. Through the flames, blood, goo and legs, it’s the most gruesome of the bunch.



THE SCIFINOW BUCK ROGERS IN THE 25TH CENTURY QUIZ

ARE YOU AHEAD OF YOUR TIME, OR DID YOU FALL ASLEEP AND MISS SOME VITAL INFORMATION? FIND OUT WITH OUR QUIZ!

WHAT THE BUCK

1. What is the name of Buck Rogers' NASA shuttle?
2. Buck is frozen for how many years?
3. Where does Buck find himself when he wakes up?
4. In what year does Buck leave Earth for his mission?
5. What city does Buck live in after arriving in the 25th century?

DON'T GIVE A BUCK

6. What is Buck's full name?
7. What does Buck search for on the planet Philoctetes?

8. What is the name of Buck's girlfriend, who he left behind in the 20th century?
9. What is the name of the youngest daughter of the Draconian emperor?
10. What is Wilma Deering's military rank?

GET THE BUCK OUT

11. What lands outside New Chicago in the Season One finale?
12. What is the name of the humanoid bird-man from Season Two?
13. What propels the spacecraft Searcher?

14. What is Andromeda?
15. Where is the president of the United States' secret base located in the 20th century?

AND SHUT THE BUCK UP

16. Which well-known voice actor voiced Twiki in the show's first season?
17. What is the title of the show's feature-length pilot?
18. When did the first episode air?
19. Which US network originally aired the series: NBC, PBS or CBS?
20. Who played Buck Rogers?

DIDN'T HE/SHE DO WELL! See how you did with our arbitrary scoring system



16-20

WILMA DEERING
Slow down there, or you'll make everyone else feel inadequate. Not only are you a fountain of trivia; you're also strong, smart, brave and badass. Frankly, any quiz team would be lucky to have you.



11-15

BUCK ROGERS
Your results just prove you are a great leader, and you never can resist a bit of showboating. Occasionally you do find yourself in a bit of a pickle, but you've always got your friends and allies with you.



6-10

HAWK
You possess the necessary vigour for saving the day, but the fact that you are more of a strong but silent team member means you can't really chip in when you know the answer.



0-5

CRICHTON
No one likes your attitude and no one likes you. Are you even taking this quiz seriously? Get your act together. You might be a robot, but that doesn't mean you can't have a heart.

ANSWERS: 1. RANGER 3 2. 504 YEARS 3. ABOARD THE ALIEN FLAGSHIP DRACONIA 4. 1987 5. NEW CHICAGO 6. WILLIAM ANTHONY ROGERS 7. POWER CRYSTALS 8. JENNIFER 9. PRINCESS ARDALA 10. COLONEL 11. A UFO 12. HAWK 13. PLASMA DRIVE 14. A POPULAR ROCK BAND 15. INSIDE MOUNT RUSHMORE 16. MEL BLANC 17. AWAKENING, PART 1 & 2 18. 20 SEPTEMBER 1979 19. NBC 20. GIL GERRARD

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